THE SIXTH DAY

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And on the sixth day, God created man.

-- The Bible, Genesis 1:31

THE SIXTH DAY

1 EXT. FOOTBALL STADIUM - NIGHT 1

A holographic beer commercial plays above the fifty-yard line as two pro football teams huddle on the field. Over the deafening crowd, we hear the announcers talking.

ANNOUNCER #1 (O.S.)
Big third down for the expansion Road Runners. Their playoff hopes could hinge on this play. A lot of pressure for young Johnny Phoenix.

ANNOUNCER #2 (O.S.)
That's what they pay him three billion dollars for.

2 EXT. FOOTBALL FIELD - NIGHT 2

The FOOTBALL lies huge in the FG. The teams break huddle and set up on the line of scrimmage.

ANNOUNCER #1 (O.S.)
He's certainly fun to watch. Although I'm sure he makes management nervous. He takes too many chances.

The CENTER'S heavily taped, bloody fingers grip the ball. We TILT up to the face of QUARTERBACK JOHNNY PHOENIX (all-American, 23) as he bends for the snap, looking up and down at the defensive alignment.

3 POV - INSIDE HELMET 3

We see a computer analysis of the defense inside his helmet visor screen. It reads, "6-4 FLEX. DANGER: POSSIBLE BLITZ."

4 BACK TO SCENE 4

Johnny calls an audible.

JOHNNY
Red-26...Red-26-Hut...Hut-Hut!

The lines COLLIDE. Johnny sprints back. The LINEBACKER blitzes. Johnny rolls right and gets off his pass just as HE'S BLIND-SIDED by a hulking defender. Johnny crumples.

Everything goes BLACK...

5 INT. TRAINING ROOM - MINUTES LATER 5

Johnny lies unconscious, strapped to a gurney. A respirator HISSES, forcing air into his lungs.

The trainer is now talking to a Road Runners front-office executive (MARSHALL). Marshall is 32, ambitious.

MARSHALL
What do you mean his back's broken?

TRAINER
His twelfth thoracic vertebra is crushed. He can't even breathe on his own.

The trainer tries to show Marshall an MRI scan, but Marshall ignores it.

TRAINER (CONT'D)
With proper care and Animatronics, he'll eventually walk again.

MARSHALL
(mock sincerity)
Really? That's great.

Marshall's cell phone RINGS. He answers it.

MARSHALL (CONT'D)
This is Marshall.
(to the trainer)
Could you excuse me for a moment?

The trainer looks back to Johnny concerned, then exits.

MARSHALL (CONT'D)
(into the phone)
The status? You just signed a lifetime contract with a vegetable...

Marshall studies Johnny. His respirator HISSES loudly.

MARSHALL (CONT'D)
Maybe we could trade him to L.A...
Sure, I'll get right on it.

Marshall hangs up and reaches for Johnny's respirator.

MARSHALL (CONT'D)
Sorry Johnny. You gotta take one for the team.

(CONTINUED)

5 CONTINUED: 5

Marshall flips OFF the respirator. The hissing suddenly STOPS. Unflinching, Marshall watches Johnny die. His heart monitor races, in duress. Johnny sleeps, unaware. Finally, the monitor buzzes to a flat line...

FADE TO BLACK.

6 FADE IN ON: 6

A WHITE SCREEN. A dark figure moves behind the mist. HOLD ON SHOT. Steam clouds our view.

A beat, then a MAN'S WET HAND swipes through the frame, clearing off a portion of a bathroom mirror. The man's face appears. Meet ADAM GIBSON. He is in his mid-thirties, athletic, and has a strong face. Right now, it needs a shave.

We realize we are in...

INT. BATHROOM - DAY

Adam stands before the mirror, wet, a towel around his waist. He takes a look at himself in the mirror. A hard look.

In walks NATALIE GIBSON, a dark-eyed beauty. She's half-dressed for work and in a rush.

ADAM
Do I look different to you?

Natalie barely looks at him.

NATALIE
You shaved your mustache.

ADAM
I never had a mustache.

NATALIE
Then, no.

She pushes a button on the bathroom mirror, and a WHOOSH of air instantly dries Adam and defogs the bathroom. Adam continues to study himself in the mirror, then shrugs.

ADAM
I don't feel any different.

Natalie brushes her hair and puts on her earrings.

NATALIE
Did you feed the dog yet?

6 CONTINUED: 6

ADAM
You don't look any different. In fact, you look better than the day I met you.

Natalie stops and looks at Adam, touched.

NATALIE
If you're trying to get your present early, it worked.

She opens a drawer and pulls out a WRAPPED PACKAGE.

NATALIE (CONT'D)
Happy birthday, honey.

He smiles, surprised. She hands it to him, and he unwraps it quickly revealing...a CIGAR BOX.

Adam looks to Natalie, is it really what he hopes it is? He lifts the lid...

Inside the box, we see a tired old CIGAR BUTT and a ZIPPO LIGHTER.

Adam's incredulous, speechless. He picks up the cigar butt reverently. Smells it.

NATALIE (CONT'D)
You like it?

ADAM
How'd you get it?

NATALIE
I found it a couple months ago when I cleaned out the attic. Must be ancient. Might be a little stale.

Adam pops the cigar in his mouth and grabs the Zippo.

ADAM
Well, let's find out.

NATALIE
You wanna get arrested on your birthday?

ADAM
No one will ever know.

Adam expertly flicks the lighter, but Natalie stops him.

(CONTINUED)

6 CONTINUED: (2) 6

NATALIE
What about Clara? You're her father. You're supposed to be a role model.

She plucks the cigar from his mouth, drops it back into the box, and puts it back in the drawer. Adam shrugs.

ADAM
I guess it's the thought that counts.

NATALIE
You can smoke it tonight. In the garage. After Clara goes to bed.

Adam grabs Natalie and pulls her close.

ADAM
You know how cigars make me feel.

Adam kisses her neck. She smiles, wants to, but...

NATALIE
Adam, I'm late.

She reluctantly pushes him away and winks...

NATALIE (CONT'D)
Tonight. After Clara goes to bed.

7 INT. GIBSON HOME, HALLWAY - MORNING 7

Wearing his robe, Adam pads down the hall. His daughter CLARA (8) exits her bedroom.

CLARA
Dad, can I have a Sim-Pal? Shaneequa has one. It's a life-size doll that speaks three languages and grows real hair.

ADAM
You ever see *Terminator*?

CLARA
No.

ADAM
Robots take over the world and kill everyone.

CLARA
Sounds lame. So can I have one?

8 INT. GIBSON HOME, KITCHEN - MORNING 8

Adam enters, and everything in the kitchen automatically turns on, including the television which plays a commercial.

9 ON THE TELEVISION SCREEN 9

A puppy runs into a street. A car BRAKES, SWERVES, SKIDS. Too late. Cutaway...WHAM! We hear a kid SCREAM and CRY. A folksy REPET SPOKESMAN appears on the television screen.

REPET SPOKESMAN
Lost a four-legged loved one lately? Come to RePet where we eliminate life's little tragedies. Genetically regenerate your beloved family pet and have it back in your home in less than five hours. Zero defects, guaranteed. Your child will never know the difference.

The commercial cuts to a happy 10-year-old boy hugging his good-as-new puppy.

10 BACK TO SCENE 10

ADAM ignores the television and goes to the refrigerator. The door is covered with Clara's drawings and family photos. Adam notices one, stops, pulls it off the door.

11 CLOSE ON PHOTO 11

It's the Gibson's on the shore of a tropical beach. Adam looks tan and fit...years younger.

12 BACK TO SCENE 12

ADAM studies the photo, then checks his own gut. Tries sucking it in. Can't fight age. He puts the photo back, then opens the refrigerator.

CLARA (O.S.)
Dad! Come quick!

13 INT. GIBSON HOME, LIVING ROOM - MORNING 13

Adam hurries in to find Clara standing over OLIVER (a messy Old English Sheepdog) who's lying listlessly on the sofa.

CLARA
Oliver barfed on the couch.

13 CONTINUED: 13

Adam goes to the couch. Sees the barf.

ADAM
That's OK. We'll just never sit there again.

CLARA
He's sick. We should take him to the vet.

Adam pets Oliver who's lethargic and panting.

ADAM
He probably just ate something that didn't agree with him.

CLARA
No, I think he's really sick. He didn't eat last night.

Adam studies Oliver, grows concerned. Natalie enters.

NATALIE
Come on, Clara. Let's go.

ADAM
I think Oliver's sick. I'm gonna take him to the vet.

NATALIE
He's sick?

Alarmed, Natalie goes to Oliver, pets him.

NATALIE (CONT'D)
Let me take him. You're car-pooling with Hank.

Natalie takes Oliver by the collar. Clara watches, worried.

NATALIE (CONT'D)
Come on. We're gonna be late.

ADAM
(to Clara)
Don't worry, honey. He'll be fine.

CUT TO:

14 EXT. GIBSON HOME - DAY 14

Quiet neighborhood in the suburbs. A MAN in car idles at the curb. Adam exits his house and heads toward the car.

15 INT. HANK'S CAR - DAY 15

In the driver's seat is HANK MORGAN (38), disheveled bachelor. Adam climbs in, and Hank immediately notices Adam's cut himself shaving, evidenced by tissue paper stuck to his chin.

HANK
You know, they invented something called the Laser Razor. Doesn't cut, nick, or scratch.

ADAM
I like the old razors. They remind me I'm alive.

Hank keys in a destination on the computerized navigational dashboard console. A beat, then the car announces...

CAR VOICE
Destination confirmed. Snowshoe Commuter Airport. ETA 46.2 minutes. Have a safe drive.

The car automatically pulls away from the curb and drives itself down the street.

(Note: The cars of the future look the same as today, but they all come with global positioning navigational systems. Self-driving is still possible but rarely ever done.)

HANK
So, how 'bout drinks after work?

ADAM
I know Natalie's throwing me a surprise party.

HANK
What makes you say that?

ADAM
I told her you told me.

HANK
You didn't! I'm a dead man.

ADAM
Don't worry. I didn't, but I had to know. Now, I do.

HANK
You asshole.

15 CONTINUED: 15

Adam pops a pill from a PEZ DISPENSER labelled "ASPIRIN."

HANK (CONT'D)
Bad headache?

ADAM
Not too bad. So what's the plan? You take me for drinks after work, you bring me home a little late...

HANK
...and then you'd better act surprised. I can't have your wife mad at me. She'll set me up with one of her girlfriends again...

CUT TO:

16 EXT. SNOWSHOE COMMUTER AIRPORT - DAY 16

Small airport nestled at the base of the snowy mountains. Private planes and whispercrafts are parked on the tarmac. Hank parks, and they head toward a trailer.

HANK
I was gonna get you a virtual girl for your birthday, but Natalie would never speak to me again.

ADAM
You and your virtual girls. A grown man, and your primary relationship is with a piece of software.

HANK
Hey, if all your senses tell you you got a beautiful woman on your lap, she's <u>there</u>, buddy.

They reach the trailer where a small group of extreme SNOWBOARDERS are comparing scars.

SNOWBOARDER
This one I got over-rotating at The Drop. Took 'em two hours to chop me out. Compound fracture.

His compadre TRIPP (22, Greenpeace posterboy) lifts his shirt.

TRIPP
That's nothing. Check this out. Broke two ribs, punctured a lung doing junk at Torrey's Peak.

(CONTINUED)

16 CONTINUED: 16

HANK
I got a bigger one than that. Hey, Adam, show 'em your scar.

Adam rolls his eyes, then reluctantly lifts the hair on the back of his head revealing...

A NASTY SCAR at the base of his hairline.

HANK (O.S.) (CONT'D)
Shot in the head. Costa Brazilian War.

The SNOWBOARDERS are impressed.

SNOWBOARDERS
Whoa./That's a winner.

Hank and Adam head up the trailer steps.

ADAM
Why're you always doing that?

HANK
You almost got your head blown off. You might as well use it to impress people.

They enter the trailer. The sign hanging on the door reads:

Double-X Charter...*The X-treme X-press*

17 INT. DOUBLE-X OFFICE - DAY 17

A RECEPTIONIST hands Adam a message.

RECEPTIONIST
The vet called. He couldn't get a hold of Natalie.

Adam takes the message. The receptionist checks another.

RECEPTIONIST (CONT'D)
And someone named Michael Drucker wants a charter today at ten.

ADAM
(surprised)
Michael Drucker? The trillionaire?

RECEPTIONIST
His assistant didn't say.

(CONTINUED)

17 CONTINUED: 17

HANK
I hear he's a real thrill-seeker. Likes to race cars, jump out of planes, and get married a lot.

RECEPTIONIST
I told his assistant you were booked, but he wouldn't take no for an answer. Offered to double your fees.

Hank grabs the message from the receptionist and reads it, incredulous.

HANK
Shit. Michael Drucker. Bet he's a big tipper. I'll take this one.

RECEPTIONIST
The assistant specifically asked for Adam. Knew about his safety record.

Adam snatches the message from Hank.

ADAM
I'll say nice things about you.

HANK
Fuck me. Two accidents. Weren't even my fault. I thought Drucker was a thrill-seeker. What's wrong with that pussy?

Hank grabs his jacket and pilot's helmet, then exits. Adam sits at his desk and dials a number on his viewphone.

18 A beat, then a VET CLERK appears on the VIEWPHONE SCREEN. 18

VET CLERK
DeHart Animal Clinic?

CUT TO:

19 INT. HIGH-RISE OFFICE, CORRIDOR - DAY 19

Natalie exits a conference room with several business men and women. A harried SECRETARY intercepts Natalie and hands her a cellular viewphone.

SECRETARY
It's your husband.

Natalie takes the phone and steps away from the group.

20 We see Adam's solemn face in the MINI-DIGITAL SCREEN. 20

NATALIE (O.S.)
Hey, baby. What's up?

ADAM
I just talked to the vet. They had to put Oliver to sleep.

Natalie's face falls.

NATALIE
What? They can't just do that.

21 INTERCUT NATALIE IN HER OFFICE AND ADAM IN HIS (with Natalie on the viewphone screen). 21

ADAM
Apparently they can. It's the law. He had some kind of highly infectious canine virus.

That alarms Natalie.

NATALIE
Clara... She played with him all the time. He slept in her bed.

ADAM
Don't worry. I asked the same thing. The virus is harmless to humans.

NATALIE
(relieved)
Thank God.

ADAM
How're we gonna tell Clara?

NATALIE
(firm)
We're not. We're gonna go to RePet and get Oliver replaced.

ADAM
No way. I won't have some cloned freak of science licking my daughter's face. Let's just get her a new dog.

NATALIE
It's not the same. She's going to be broken-hearted. She's only eight.

(CONTINUED)

21 CONTINUED: 21

ADAM
She's gonna have to learn about death someday.

NATALIE
OK. Well while we're at it, why don't we tell her all about rapists and serial murderers too?

ADAM
That's not fair.

An EMPLOYEE passes. Natalie lowers her voice.

NATALIE
Come on. Let's just go to RePet. We'll have Oliver back tonight.

ADAM
OK, and while we're at it, let's bring your mother back, and maybe she can bring her first husband back --

NATALIE
-- Look. I can't talk about this right now. We'll discuss it tonight.

CUT TO:

22 EXT. SNOWSHOE COMMUTER AIRPORT, TARMAC - DAY 22

Talking on a headset, Adam watches Hank's whispercraft land.

HANK (V.O.)
(on the headset)
I agree with Natalie. Everyone's doing it.

ADAM
Not me.

HANK (V.O.)
Hey, it's your birthday. You want your kid up all night crying because her dog died? Have at it.

The whispercraft blades rotate to a stop. Hank jumps out, and he takes off his helmet. Adam lifts his mouthpiece, and they head back to the Double-X trailer together.

ADAM
Don't you think it's even a little bit creepy?

(CONTINUED)

22 CONTINUED: 22

HANK
It's not like Pet Sematary. I mean, these RePet animals, they come back, you can't tell the difference. Trust me. I had it done.

ADAM
Bullshit.

HANK
Really. Sadie my cat.

ADAM
(laughs)
You cloned your cat?

Hank shrugs, a little embarrassed.

HANK
She was a good cat. Fell out my condo window. *

ADAM
Ouch.

HANK
Yeah...

ADAM
I didn't know you were sentimental.

HANK
Neither did I. But boy, did I miss that cat. I figure she still has eight more lives to go.

ADAM
And you really can't tell the difference?

HANK
Nope. Still drinks out of the toilet and eats Captain Crunch with me every morning. Zero defects, buddy. Just like the ad says.

They reach the Double-X trailer and head up the steps.

HANK (CONT'D)
Too bad cloning humans is illegal. We could bring back someone important. Like Einstein. Or Elvis.

(CONTINUED)

22 CONTINUED: (2) 22

ADAM
You're sick, you know that?

HANK
Just go down to RePet and check it out. What's it gonna hurt?

Adam considers that.

ADAM
All I wanted to do tonight was smoke my cigar. Now, my wife hates me. My daughter's gonna hate me.

HANK
So, be a man and knuckle under.

Just then, a BLACK LIMOUSINE and two white VANS pass through the airport gates. Adam and Hank see the caravan coming.

HANK (CONT'D)
Your date's here.

CUT TO:

23 INT. DOUBLE-X OFFICE - MOMENTS LATER 23

Adam zips up his pilot coveralls. On the pocket, "A. GIBSON" is stenciled. Hank watches him.

HANK
Man, I'd hate to be you when you come home tonight without that dog.

Adam thinks about it. He's not looking forward to it.

HANK (CONT'D)
Come on. I'll take Drucker. You go to RePet. Take a cab.

ADAM
Drucker wants me, remember? The good pilot.

Hank grabs Adam's pilot's helmet. Puts it on.

HANK
So now I'm a good pilot. Who's gonna know? If the illusion's good enough, it becomes reality.

Adam studies Hank. Indeed, you can't see his face through the tinted helmet visor.

(CONTINUED)

23 CONTINUED: 23

ADAM
Suck in your gut.

Hank does. It almost works. But Adam shakes his head, no.

ADAM (CONT'D)
This is crazy.

Hank takes off the helmet.

HANK
What're they gonna do? Sue me for impersonating an asshole?

Adam considers it.

HANK (CONT'D)
Like Drucker's gonna care. It's his uptight security people who want all this safety bullshit. Drucker probably wants to fly loop-de-loops.

Just then, Drucker's behemoth BODYGUARD enters. Hank sets Adam's helmet down, acts casual.

BODYGUARD
(to Adam)
I need to check your vision and blood-alcohol level. It's just routine.

CUT TO:

24 EXT. SNOWSHOE COMMUTER AIRPORT, TARMAC - SHORT TIME LATER 24

Carrying snowboarding gear, the BODYGUARD and an ASSISTANT escort trillionaire MICHAEL DRUCKER (45) to the whispercraft. Drucker believes in living fast and staying young.

DRUCKER
Remind the Senator just who it was who bought the state primary for him last year. And then tell him he'd better damn well be there.

ASSISTANT
The Honorary Judge Nguyen wants to know what the meeting is about.

DRUCKER
Tell him it's about the future.

Drucker has arrived at the thrumming whispercraft. He glances in at the pilot.

(CONTINUED)

24 CONTINUED: 24

DRUCKER (CONT'D)
Ready to hit the slopes?

The pilot turns, face hidden behind the helmet visor. "GIBSON" is stenciled across the front of his helmet. He gives the thumbs-up sign.

Drucker climbs in. The bodyguard gives him a safety helmet.

BODYGUARD
We've got people stationed every three-hundred yards on the mountain in case you --

DRUCKER
-- Get 'em off. You're taking all the fun out of it.

The bay door slides shut, and the whispercraft almost silently lifts off the ground and floats away.

CUT TO:

25 INT. WOODLAND MALL - DAY 25

SHOPPERS crowd this multilevel mass of consumerism. Adam walks along the promenade and finally comes to RePet. CHILDREN run in and out of the store.

26 A storefront TELEVISION loops a commercial for PASSERSBY. 26

REPET SPOKESMAN
Dog? Cat? Bird? Iguana? Have your beloved family pet back home in just 4.3 hours. Zero defects, guaranteed. Free groom and flea treatment included. Immunizations are extra...

27 BACK TO SCENE 27

Adam goes to enter the store, but he's stopped by a picketing ZEALOT who shoves a flyer into his hands. *

ZEALOT *
Save your soul, man. God doesn't want you to go in there.

ADAM
Then God shouldn't have killed my dog.

Adam pushes past the zealot and enters the store.

28 INT. REPET STORE - DAY 28

The store is filled with anxious KIDS and ADULTS, filling out forms and standing in lines. Multiple televisions play infomercials on each phase of the cloning process.

REPET SPOKESMAN (V.O.)
It all begins with the growing of "blanks," animal drones stripped of all characteristic DNA, in acceleration tanks back at the RePet factory.

29 On the SCREEN, we see a 360°-view of a motionless dog with colorless eyes and fur growing in an embryonic tank. 29

REPET SPOKESMAN (V.O.)
In stage two, your pet's DNA is extracted from a lock of fur or drop of blood and then infused on a cellular level into the blank. Within minutes, the blank has all the physical attributes of your pet.

On the screen, a laser blasts down hard on the blank dog, and the massive cellular infusion commences. In a rippling effect, the blank's cells absorb the new DNA, and its eyes and hair color instantly change.

REPET SPOKESMAN (V.O.) (CONT'D)
In the final stage, using RePet's patented cerebral syncording process, all of your pet's thoughts, memories, and instincts are painlessly transplanted via the optic nerve.

Finally, a WHITE LASER passes over the dog's eye. A beat, then the dog BLINKS.

REPET SPOKESMAN (V.O.) (CONT'D)
And voila...Rover.

The dog BARKS on cue, then runs to his master.

REPET SPOKESMAN (V.O.) (CONT'D)
It's as simple as that. Here are some before-and-after cases. Can you tell the difference?

Several impressive before-and-after cases flash across the screen. Dogs, cats, snakes, hamsters. Indeed, you cannot tell the difference between the real pets and the clones.

30 BACK TO SCENE 30

ADAM watches the screen, amazed.

SALESMAN (O.S.)
You look like a man who just lost his best friend.

Adam turns and finds a RePet SALESMAN standing behind him.

SALESMAN (CONT'D)
Dog, right?

ADAM
My daughter's.

SALESMAN
That's horrible. What was its name?

ADAM
Oliver.

SALESMAN
Big...? Small...?

ADAM
Sheepdog.

SALESMAN
Well, you're in luck. This week, we're having a special. 20% off on the DNA infusion of all canine blanks. Has Oliver been cerebrally syncorded lately?

ADAM
Not that I know of.

SALESMAN
Exactly when did Oliver die?

ADAM
I don't know. Sometime this morning.

SALESMAN
Perfect. You can still do a postmortem syncording. It costs a little extra, but believe me, it's worth it. You'll have Oliver back in your daughter's arms tonight. But you gotta act now.
(MORE)

(CONTINUED)

30 CONTINUED: 30

SALESMAN (CONT'D)
There's only a 12-hour window on a deceased donor's brain, assuming it's intact.

Adam stops him.

ADAM
You know what? This is all just a little too weird for me.

SALESMAN
I know what you're thinking. Pod people pets. Stepford animals...

ADAM
Frankenstein's monster.

SALESMAN
We get that a lot. Let me assure you RePets are not like that. They are not biological robots. They know all the tricks you've taught them. They remember where they've buried all their bones. They are exactly the same real, free-thinking animals they once were. They don't even realize they're clones.

ADAM
Sounds like a lot of mumbo-jumbo science to me.

SALESMAN
I know. But hell, I don't understand how my refrigerator works either. That doesn't mean a million people don't use 'em everyday.

The salesman grabs a brochure from a display case.

SALESMAN (CONT'D)
You should go down to our factory at the Replacement Research Center. *
Take the tour. It's free. You can see the procedure first hand.

Adam studies the colorful brochure, then...

ADAM
My friend wants to clone Elvis.

(CONTINUED)

30 CONTINUED: (2) 30

The salesman laughs.

SALESMAN
Everyone does, but cloning humans is a capital offense. Not to mention, syncording a human brain is impossible. It's much too complex, although some people in this room might qualify. So whaddaya say? You in?

Adam considers that for a beat, then finally...

ADAM
I think I'm just gonna get a new puppy instead.

SALESMAN
You're at the right place for that as well. RePet has its own line of perfect canines genetically tailored to your needs. Our Missy series is great with children. She's our best seller. Or, try Bruno if you're looking for a good watchdog.

ADAM
Or maybe I could get a dog that was actually born from a mother dog that actually mated with a father dog. Or doesn't that happen anymore?

SALESMAN
Sure, but it's awful risky. You never know what you're gonna get.

A commercial on a wall of televisions catches Adam's eye.

31 On the SCREENS, a little GIRL cries inconsolably on a bench outside a RePet Store. The girl is about Clara's age. Her MOTHER tries to comfort her to no avail. Suddenly, the girl's FATHER emerges from the store with a mixed breed MUTT on a leash. The girl sees the dog, and her face lights up. 31

GIRL
Rascal!

The dog jumps into the girl's arms.

GIRL (CONT'D)
Mommy, look. It's Rascal! Daddy fixed him!

(CONTINUED)

31 CONTINUED: 31

The dog licks the girl's tears from her face in an idyllic moment. The caption on the screen reads, "BE A HERO."

32 BACK TO SCENE 32

ON ADAM. The infomercial is manipulative, but it gets to him. He's unsure, conflicted. He looks toward the exit.

33 **ACROSS THE PROMENADE is a TOY STORE. The store window displays several life-size Barbie-like robot dolls. The ad reads, "SIM-PAL. THE BEST FRIEND MONEY CAN BUY!"** 33*

CUT TO:

34 INT. BEER.COM BREWERY - DAY 34

Sipping a beer and watching the entrance, ADAM sits at the bar next to a blue-collar BAR PATRON. **A SIM-PAL with light-brown hair sits on the bar stool next to Adam.**

BAR PATRON *
Trust me. Your kid'll love that *
simulated friend. *

ADAM *
It won't make up for her dog, but *
maybe it'll ease the pain some. *

BAR PATRON
Don't worry. You did the right thing.
Those cloned pets give me the willies.
They might look and act the same,
but they don't got no soul. Only
God can do that. Hey, barkeep! How
'bout another drink over here!

35 Instantly, a HOLOGRAPHIC BARTENDER appears behind the bar. 35*

VIRTUAL BARTENDER
Liquid or brain-stim?

BAR PATRON
Brain-stim. Gin and tonic. Easy on
the tonic.

The bar patron lays his palm on a biometric transaction pad. It glows for a moment. Adam watches him "drink."

ADAM
How can you drink that way?

BAR PATRON
Old lady can't smell it on my breath. *

(CONTINUED)

35 CONTINUED: 35

Adam polishes off the last of his beer.

VIRTUAL BARTENDER
Care for another?

Adam checks his watch, then looks to the bartender.

ADAM
You sure you haven't seen my friend? About my height. Brown hair. Stocky. Drinks a lot.

VIRTUAL BARTENDER
I have a photographic memory. Exactly 32 patrons fit your description. Can you be more specific?

BAR PATRON
I got a regular memory, and I ain't seen him.

ADAM
Great. First my dog dies, then I get stood up. Happy birthday.

VIRTUAL BARTENDER
Perhaps you would like me to play one of our fine country-western songs with which you can commiserate?

ADAM
We must've gotten our signals crossed.

VIRTUAL BARTENDER
Another drink might help alleviate your depression.

ADAM
I've had enough.

VIRTUAL BARTENDER
In that case, allow me to call you a cab. Our Designated Driver Taxi offers a full-service bar, express spruce-up vanity, and breath mints. Designated Driver, the taxi nine out of ten inebriated patrons prefer...

CUT TO:

36 EXT. GIBSON HOME - NIGHT 36

Adam climbs out of a cab which pulls away.

(CONTINUED)

36 CONTINUED: 36

Carrying a SIM-PAL with dark brown hair, Adam rehearses what he's going to say as he makes his way up the driveway.

ADAM
I'm sorry, Clara, but Oliver's dead.

He cringes at himself. Too abrupt.

ADAM (CONT'D)
Clara, sweetie, honey, Oliver was very sick, and he had to go to Heaven.
(mimics Clara)
"What's Heaven, daddy?"
(himself)
It's a really beautiful place.
(mimics Clara)
"Why can't I go there too?"
(himself)
Shit Oliver, why'd you have to die?

Just then, a loud BARKING interrupts. Adam stops; he recognizes that bark, and it's coming from the backyard. Adam goes to the gate and peers over the fence.

In the backyard, we see that OLIVER IS ALIVE AND KICKING! Oliver bounds over to Adam. Excited, tail wagging. Adam backs away from the gate, seething.

ADAM (CONT'D)
Natalie...

Adam heads to the front door, determined. As he storms up the front steps, we hear a chorus of...

VOICES (O.S.)
Happy Birthday to you. Happy Birthday to you...

Confused, Adam hurries to the front window and peers in.

37 FROM HIS POV 37

We see Natalie, Clara and all of Adam's FRIENDS and NEIGHBORS standing in the living room around a birthday cake, singing "Happy Birthday" to...

A CLONE OF ADAM. The clone looks and acts like our Adam in every way. Every mannerism. Every little nuance.

PARTIERS
Happy Birthday, dear Adam. Happy Birthday to you!

(CONTINUED)

37 CONTINUED: 37

CLARA
Make a wish! Make a wish, dad!

38 BACK TO SCENE 38

Adam's face drops, shocked and horrified. Unable to move, Adam watches the surreal moment in slo-mo and M.O.S.

39 FROM ADAM'S POV 39

We watch as the clone blows out the candles. Clara blows them out alongside the clone. The candles go out, and everyone CHEERS. The clone kisses Natalie and hugs Clara.

40 BACK TO SCENE 40

It's as if Adam's just been gut-punched. He finally gathers himself and reaches for the front door but is stopped by...

MAN'S VOICE (O.S.)
Adam Gibson.

Adam whips around to find a man, an unobtrusive government type in a business suit, step out of the porch shadows. This is VINCENT (early 30s).

ADAM
Who're you?

A woman also wearing a suit steps in behind Adam. This is TALIA (26), petite and muscular.

TALIA
Come with us, please.

ADAM
What the hell's going on here?

VINCENT
Just cooperate, and everything will be fine.

ADAM
"Fine"?

Adam points to the front window.

ADAM (CONT'D)
Someone's in my house, eating my birthday cake with my family...and it's not me.

(CONTINUED)

40 CONTINUED: 40

TALIA
We know. We're here to help.

ADAM
Then, get him the fuck out of there.

VINCENT
It's a little more complicated than that.

Now, Adam notices a modern SUV parked at the curb.

TALIA
Listen. There's been a Sixth Day violation. A human was cloned. That human was you.

ADAM
That's impossible.

VINCENT
Trust us. It's not.

Adam looks back inside the window. Sees himself.

ADAM
Why me?

TALIA
That's what we're trying to figure out, but we need you to come with us and explain a few things.

Adam still doesn't move.

VINCENT
Please. Just come with us.

Vincent tries to take Adam by the arm, but Adam pulls away.

ADAM
I don't know who the fuck you people are, but I'm going inside my house.

Adam turns to go into his house but is stopped by...WHAM! Vincent slams the butt of his GUN down hard on the back of Adam's head. Adam drops, out cold.

VINCENT
No, you're not.

Vincent points his gun to Adam's head, but Talia stops him.

(CONTINUED)

40 CONTINUED: (2) 40

TALIA
Not here.

They both look inside the front window. In the living room, the partiers rage, oblivious. Talia grabs one of Adam's limp arms.

TALIA (CONT'D)
Get the doll.

Vincent scoops up the SIM-PAL, then grabs Adam's other arm. They drag Adam down the front walk toward the SUV.

ON ADAM

As he's dragged, he comes to. He watches groggily as his life slips away from him...his house getting farther and farther away. He looks toward the SUV.

The SUV door opens, revealing two more **MEN**:

WILEY (23). A wild-eyed and unpredictable carnivore, and...

MARSHALL (the Road Runners front-office executive from the opening sequence). He checks his watch.

MARSHALL
All right. Let's hurry up. I got a dinner meeting.

ON ADAM

He knows this is it. In one swift motion, Adam yanks Talia down, grabs her hand, and FIRES her gun into the SUV...FOOOSH!

Talia jerks her gun away. The blast goes wide. The gun shot is not loud. Rather it is a quiet burst of white-hot antimatter energy which burns a smoldering hole through the SUV's back window.

Wiley returns FIRE at Adam...FOOOSH!

On instinct, Adam yanks the SIM-PAL into the path of the gunfire. It catches the BLAST square in its chest. It SQUEALS in simulated pain.

Adam throws the screaming doll at Wiley, then races across the lawn. Talia chases Adam with gunfire. FOOOSH! FOOOSH! FOOOSH! But Adam disappears behind the house.

Wiley tosses the smoldering, SQUEALING doll into the SUV and slams the door on it, then they all fan out in pursuit.

41 INT. GIBSON HOME, LIVING ROOM - NIGHT 41

The music is playing at party level. The celebration is in full swing. Natalie hands the clone Adam a beer.

NATALIE
Were you really surprised?

CLONE
Didn't I look surprised?

NATALIE
Hank told you, didn't he?

The clone smiles, swigs his beer. Natalie scans the room.

NATALIE (CONT'D)
Where is Hank anyway?

42 EXT. GIBSON HOME, GARAGE - NIGHT 42

Talia shines a laser flashlight through a dirty window. Inside the garage is a minivan and an antique HUMMER parked on a low service ramp.

WILEY
Look at that thing. Wonder if it still runs.

Suddenly, the Hummer's engine ROARS and BOOM! It barrels backwards right through the garage door.

Wiley spins and turns his gun on the Hummer, raking it with gunfire as it accelerates past him.

TALIA races after it...firing. The passenger side window shatters. She flings herself at the car...and grabs hold.

43 INT. GIBSON HOME, KITCHEN - NIGHT 43

Now, all the PARTIERS all stop upon hearing the commotion outside. Natalie exchanges a worried look with the clone.

NATALIE
What was that?

44 EXT. GIBSON HOME, DRIVEWAY - NIGHT 44

The Hummer accelerates backwards down the driveway. Talia pulls herself through the broken passenger door window...

45 INT. HUMMER - NIGHT 45

Talia falls into the passenger seat, and instantly, her gun is pressed to Adam's temple.

TALIA
Stop the car!

Adam glances in his rearview mirror, then...

ADAM
OK.

He GUNS the gas.

46 EXT. STREET IN FRONT OF THE GIBSON HOME - NIGHT 46

The Hummer charges into the street and PLOWS right into a parked car, totaling it.

47 INT. HUMMER - NIGHT 47

The impact of the crash knocks Talia hard into the dashboard. Her GUN flies out of her hand and skids across the car floor.

Talia sees her gun, goes for it...but Adam beats her to it. Adam points it at her. She freezes. Adam slams the car into drive and takes off down the street.

48 EXT. GIBSON HOME, DRIVEWAY - NIGHT 48

Wiley, Marshall, and Vincent hurry to their SUV.

WILEY
Awright! Car chase!

49 EXT. NEIGHBORHOOD STREET - NIGHT 49

The Hummer speeds around a corner of the suburban street, SCREECHING, sliding, then whips past us! We hold a moment, then WHOOSH...the SUV zips past in pursuit.

50 EXT. GIBSON HOME - NIGHT 50

The clone Adam, Natalie, and the other partiers rush out the front door and survey the wreckage.

NATALIE
Oh my God...

50 CONTINUED: 50

CLONE
Some asshole stole my car.

NATALIE
Our new van?

CLONE
No. My Hummer.

NATALIE
It doesn't even have a Nav-System. Who'd want it?

51 EXT. SUBURBAN HIGHWAY - NIGHT 51

The Hummer shoots into heavy traffic, cutting off an automated BIG RIG which automatically swerves to avoid the collision. Automated vehicles all veer and decelerate around the automotive dinosaur as Adam speeds through traffic.

52 INT. SUV - NIGHT 52

Marshall in the driver's seat. Wiley in the passenger seat. Vincent's in the back with the crying SIM-PAL.

CAR VOICE
Please secure back seat passenger's safety harness. Please secure...

MARSHALL
Buckle up the damn doll, Vincent!

Vincent does as told. The car voice stops. Through the windshield, we see the Hummer speeding away.

MARSHALL (CONT'D)
Shit. We're losing him. Nav-System OVERRIDE now!

CAR VOICE
Impulse drive activated. All safety systems remain active per Federal Transportation Law 14.2. Have fun!

Marshall stomps on the accelerator. The SUV shoots forward.

CAR VOICE (CONT'D)
Warning. You are exceeding the posted velocity for this thoroughfare.

The SIM-PAL continues to wail.

(CONTINUED)

52 CONTINUED: 52

MARSHALL
Do something about that thing.

Vincent shoots the doll...blows its head off. Silence.

53 INT. HUMMER - NIGHT 53

Adam drives on adrenaline, living a nightmare. He glances in the rearview mirror. The SUV is gaining on him. He turns to Talia, presses the gun into her throat.

ADAM
Who are you people?

TALIA
Fuck you. Shoot me. I'm not afraid to die.

ADAM
Oh yeah? Are you afraid of pain?

Adam SHOOTS HER in the foot! FOOOSH!

Talia SCREAMS as three toes go adios. The blast instantly cauterizes the wound. It's clean and bloodless, but that doesn't mean it doesn't hurt. She grabs her foot, in agony.

ADAM (CONT'D)
Who...are...you?

Adam points his gun at her kneecap. This could be a painful interrogation. Talia reluctantly relents, grimacing in pain.

TALIA
I was hired to kill you. That's all I know.

54 EXT. SUBURBAN HIGHWAY - NIGHT 54

The Hummer appears in the distance, speeding toward us in the middle of three lanes. The SUV gains on his flank.

55 INT. HUMMER - NIGHT 55

Adam's eyes dart to the rearview mirror, then back to Talia.

ADAM
Why was I replaced?

TALIA
They thought you were dead.

(CONTINUED)

55 CONTINUED: 55

ADAM
Dead? Why?

TALIA
It was a mistake.

ADAM
No shit. Why kill me? Why not the clone?

TALIA
He doesn't know he's a clone. He thinks he's you.

ADAM
Well, let's tell him he's not.

TALIA
Don't you get it? He got home first. You saw him; he didn't see you. You're fucked. He's gonna live out the rest of your boring little life and never be the wiser.

Adam loses it. He shoves the gun to her forehead.

ADAM
I want my family back!

TALIA
You make contact with your family, and they will be killed.

56 INT. SUV - NIGHT 56

Marshall pulls alongside the Hummer. Wiley grins maniacally, rolls down his window, aims his gun at Adam's head, squeezes the trigger...

57 INT. HUMMER - NIGHT 57

FOOOSH! Just as Wiley fires, Adam ducks. The tracer blows through the window and slams into Talia, leaving a gaping cauterized hole where her neck used to be. She drops dead.

Adam pulls the wheel hard to the left.

58 EXT. SUBURBAN HIGHWAY - NIGHT 58

The SUV automatically drops back as the Hummer veers into his lane.

59 INT. SUV - NIGHT 59

Adam is a car-length ahead now.

CAR VOICE
Safety override. Please be aware of road rage.

MARSHALL
Dammit, Wiley!

WILEY
He ducked.

MARSHALL
Blow his tires out.

Wiley unbuckles his safety harness and leans out his window.

CAR VOICE
Please secure passenger seat safety harness. Please secure passenger...

60 EXT. HUMMER - NIGHT 60

FOOOSH! Wiley blows the left rear tail light off, leaving hot, charred metal.

61 INT. HUMMER - NIGHT 61

Adam looks to the rearview mirror. In it, Adam can see Wiley with most of his body hanging out of the SUV taking aim...

Adam's foot SLAMS on the BRAKE!

62 EXT. HUMMER TIRES - NIGHT 62

The tires SCREECH, smoking, skidding as the Hummer stops.

63 INT. SUV - NIGHT 63

CAR VOICE
Obstacle head. Safety override.

WHAM! The SUV stops on a dime. Silent...except for Wiley yelling as he is thrown.

WILEY
NOOO!!!

Wiley - Dummy - 40
Talia - Dummy - 50

64 INT. HUMMER - NIGHT 64

SMASH! CRASH! Wiley flies head-first through the rear window, then head and shoulders through the front windshield. Adam looks over at the impaled body, then hits the gas.

65 EXT. HUMMER TIRES - NIGHT 65

The tires spin and SCREAM as Adam patches out.

66 EXT. HUMMER HOOD - NIGHT 66

Wiley's head bumps against the hood as Adam accelerates.

67 INT. SUV - NIGHT 67

Pissed, Marshall pulls out his gun as he hits the accelerator.

MARSHALL
Wiley, you idiot!

68 INT. HUMMER - NIGHT 68

Adam pulls the wheel hard to the right.

69 EXT. SUBURBAN HIGHWAY - NIGHT 69

The Hummer slews right and CRASHES through a construction barricade with warning lights leading to an on-ramp.

70 INT. HUMMER - NIGHT 70

Adam glances in his mirror then over his shoulder. The SUV is right on his ass. Adam looks ahead. Can't see shit. Who cares? He guns it.

71 EXT. ON-RAMP - NIGHT 71

The Hummer accelerates up the inclining on-ramp, the SUV gaining. Then miraculously, the SUV falls back.

72 INT. SUV - NIGHT 72

CAR VOICE
Highway 2106 on-ramp construction incomplete. Automatic brake employed. Projected completion date: October 12. Please use alternate route.

(CONTINUED)

72 CONTINUED: 72

Marshall bangs the computer dashboard in frustration.

73 EXT. ON-RAMP - NIGHT 73

The Hummer races to the edge unaware of the impending doom...

74 INT. HUMMER - NIGHT 74

Adam sees the SUV fall behind. Concerned, he looks ahead. Now, he sees why. Only ten more yards of road. After that, nothing but sky. Adam smashes down on the brakes.

75 EXT. ON-RAMP - NIGHT 75

The Hummer SKIDS. The tires burn, catching the concrete. Finally, the Hummer stops...right at the edge. The SUV pulls to a neat stop a safe distance from the edge.

76 INT. HUMMER - NIGHT 76

Adam checks his rearview mirror. Sees the assassins pile out of their SUV, toting weapons, coming his way.

Adam looks ahead. It's a three-story drop to nothing but icy rocks and concrete below.

Adam weighs his options. He quickly buckles his seatbelt, then SLAMS his foot on the GAS...

77 EXT. ON-RAMP - NIGHT 77

The assassins stop in their tracks and watch shocked as the Hummer charges over the edge.

78 INT. HUMMER - NIGHT 78

Adam braces himself, helpless as he careens down...down...

79 FROM ADAM'S POV 79

The rocky terrain below hurls up at us. A moment of quiet free-fall then...BAM! The Hummer SLAMS into the icy rocks...

Talia and Wiley are catapulted on impact.

80 EXT. ROCKY RAVINE - NIGHT 80

The Hummer crumples. Glass and metal shrapnel goes flying.

81 INT. HUMMER - NIGHT 81

The broken glass and crunched metal settles. Adam blinks, stunned. He's ALIVE.

Talia and Wiley's bodies lie twisted and lifeless several yards ahead on the rocky floor of the ravine.

Adam checks his head. Comes up with blood. He looks around. Smells the air. Gas trickles from above forming a lethal pool on the floorboards beneath him.

Adam tries the driver's side door, but it's jammed shut.

9:1 Beg

82 EXT. ON-RAMP - NIGHT 82

Marshall and Vincent stand at the edge and peer down at the smoking pile of Hummer wreckage below.

VINCENT
That was spectacular. Don't get to see car accidents like that anymore.

MARSHALL
Except in the old flat-movies.

VINCENT
Too bad it didn't explode.

They look at each other. Shrug. Take aim at the Hummer...

83 EXT. ROCKY RAVINE - NIGHT 83

FOOOSH! FOOOSH! FOOOSH! White-hot BLASTS obliterate several snow-covered rocks near the Hummer.

84 INT. HUMMER - NIGHT 84

Adam recoils as blasts hit the Hummer. FOOOSH! FOOOSH! One blast grazes the driver's side door. FOOOSH! The metal on the door smolders, weakened.

With a painful grunt, Adam heaves his bruised body against the door. Metal creaks. This time, it gives.

85 EXT. ROCKY RAVINE - NIGHT 85

BLASTS kick up smoke and debris all around. FOOOSH! FOOOSH! Adam shimmies out the bent door and falls to the ground.

86 EXT. ON-RAMP - NIGHT 86

Marshall spots Adam.

MARSHALL
Sonuvabitch! He's alive.

Marshall chases Adam with gunfire. FOOOSH! FOOOSH! FOOOSH!

87 EXT. ROCKY RAVINE - NIGHT 87

Adam dives behind the Hummer and jumps over an icy boulder just as...

A BLAST hits the Hummer's GAS tank. KA-BOOM!

88 EXT. ON-RAMP - NIGHT 88

Marshall and Vincent duck for cover as the Hummer EXPLODES in a great fiery display. BOOM! BOOM! BOOM!

Burning shrapnel rains down on them. Their eyes scan the ravine clouded with smoke and fire. Finally they see...

ADAM RUNNING IN THE DISTANCE

ON MARSHALL

As he watches Adam run, out of shooting range.

MARSHALL
Let's go get their bodies. I need to ask Talia some questions.

CUT TO:

89 EXT. REPLACEMENT RESEARCH CENTER - NIGHT 89

These high-rise TWIN TOWERS are the highlight of the downtown skyline. Connected by chrome and glass walkways every twenty floors, the towers are an architectural marvel.

Luxury sedans and limousines line the plaza outside the glass atrium lobby which the twin towers share.

90 INT. EAST TOWER, WEIR ORGAN TRANSPLANT CLINIC LOBBY - NIGHT 90

GUESTS exit the east tower elevators and join this black tie affair. DOCTORS and ADMINISTRATORS sip champagne with wealthy BENEFACTORS and POLITICIANS. A BANNER hanging across the lobby reads, "WEIR ORGAN TRANSPLANT CLINIC -- GRAND OPENING."

90 CONTINUED: 90

The Weir clinic itself takes up ten floors of the Replacement east tower. This floor has recently been refurbished and serves as the clinic's main lobby and patient reception area.

91 The centerpiece of the lobby is a talking HOLOGRAPH of a learned gentleman. He greets party guests as they enter. 91

GRAHAM HOLOGRAPH
Hello. I'm Dr. Graham Weir. Welcome to the Weir Organ Transplant Facility funded by Replacement Industries and the Federal Insurance Corporation.

The partiers move past the holograph, unfazed.

Nearby, a REPORTER interviews the real DR. GRAHAM WEIR (60), an intense, erudite man.

REPORTER
Your genetically engineered organ cultivation method has saved hundreds of thousands of lives.

GRAHAM
Yes, but it's not enough. Organ transplants do nothing for people who die of other illnesses or in accidents. Last year, my wife Katherine nearly died of cancer but luckily went into remission. Others are not so lucky. Given the chance, human cloning could eliminate premature death. We have the know-how, but before any research can be done, the Sixth Day Law against human cloning must be repealed. For decades scientists have been looking for a cure to cancer and other terminal diseases. I say, let's cure death.

The reporter turns to the camera.

REPORTER
There you have it from Nobel Laureate Dr. Graham Weir. Thank you.

Graham nods politely, then excuses himself. We FOLLOW Graham as he moves through the throng.

A heavy-set SENATOR (accompanied by his WIFE and an AIDE) steps into Graham's path, grabs his hand, and shakes it.

91 CONTINUED: 91

SENATOR BRADSON
I gotta thank you, doc. Before you discovered this organ cloning thing, all I could do was lie in bed waiting for someone else to die so I could get their heart. Now, look at me.

The Senator eats from a plate full of hors d'oeuvres, licking his fingers.

GRAHAM
It's nice to see the fruits of my labors, Senator.

Graham smiles pleasantly, but he is distracted. His eyes scan the crowd.

WIFE
And it's Bob's heart, not some baboon's.

GRAHAM
Genetically speaking.

A WAITER passes and offers the group champagne. The Senator grabs one and gulps it, but Graham politely declines.

SENATOR BRADSON
Go on. Drink up! You can always get a new liver!

The Senator laughs with his mouth full of food. Road Runners quarterback JOHNNY PHOENIX steps up and slaps Graham's back.

JOHNNY
Dr. Weir!

Johnny drips in gold, arrogance, and bad taste.

GRAHAM
Johnny. How're you feeling?

Last time we saw Johnny Phoenix, he was paralyzed, not to mention, dead.

JOHNNY
I'd say I was feeling like a million bucks, except I'd hate to take a cut in pay.

Johnny winks at the group who all laugh.

(CONTINUED)

91 CONTINUED: (2) 91

SENATOR BRADSON
You gotta learn to get on the ground before they hit you. You could get killed out there.

Graham continues to scan the crowd, then politely...

GRAHAM
Excuse me.

Graham moves through the party. We follow him as he searches for something or someone. He passes a female DOCTOR.

DOCTOR
Graham. How's Katherine?

GRAHAM
Great. Thank you for asking.

DOCTOR
That's amazing.

GRAHAM
I'm a lucky man. Now, if I could only find her...

Graham moves on. A BENEFACTOR intercepts him.

BENEFACTOR
There you are.

The benefactor pulls Graham over to a group of POLITICIANS and MICHAEL DRUCKER, the trillionaire.

BENEFACTOR (CONT'D)
Tell 'em. You can clone a whole human. Like a RePet, right?

GRAHAM
Under the penalty of death.

The benefactor turns to his friends.

BENEFACTOR
Told you so.

BENEFACTOR'S WIFE
Bill could use a new body. Could you make him younger?

They all laugh...except a LADY SENATOR.

91 CONTINUED: (3) 91

LADY SENATOR
That's exactly the problem. Everyone would be young and thin...

DRUCKER
...and happy.

They all laugh some more.

LADY SENATOR
It's eugenics. It's playing God, and I for one am glad there's a law against it.

She walks away, disgusted. They watch her go.

DRUCKER
If it weren't for religion, we could all live forever.

They all laugh and toast each other. A WAITRESS passes. Graham stops her.

GRAHAM
Have you seen my wife?

92 INT. LADIES RESTROOM - NIGHT 92

A WOMAN is here, solemnly studying herself in the mirror. This is KATHERINE WEIR (50), a handsome woman with soft eyes. A beat, then a KNOCK at the door.

GRAHAM (O.S.)
Katherine? Are you in there?

Graham pokes his head in, sees his wife, and enters. No one else is here. Graham studies Katherine, concerned.

GRAHAM (CONT'D)
Are you all right?

KATHERINE
Very fit, thank you.

GRAHAM
What are you doing? Come join the party.

KATHERINE
This is wrong, Graham.

Graham sighs.

92 CONTINUED: 92

GRAHAM
We've been over this.

KATHERINE
I don't belong here.

GRAHAM
You do belong here. I need you.
The law is wrong.

He takes her hand.

GRAHAM (CONT'D)
It won't be much longer. I promise.

93 INT. EAST TOWER, WEIR ORGAN TRANSPLANT CLINIC LOBBY - NIGHT 93

Graham exits the restroom just as an under-dressed MARSHALL crosses the lobby. The two men see each other.

GRAHAM
What're you doing here?

MARSHALL
We got a problem.

Graham digests this. He is not pleased.

CUT TO:

94 INT. SIXTH DAY DNA INFUSION LAB - NIGHT 94

A huge cylindrical chamber sits as the centerpiece. It is surrounded by arcane computer and medical equipment. Oh yeah, inside the chamber is...

A HUMAN BLANK. An albino androgynous drone stripped of all characteristic DNA. Its skin is gooey. Not quite formed.

Two white-coated TECHNICIANS activate the infusion sequence. Suddenly, the chamber WHIRS. Genome chains scroll rapidly across the alloyglass casing. It builds to a crescendo...

WHAM! A LASER BLASTS down hard on the blank's chest. Its back arches briefly as the massive DNA infusion commences.

Like hyper-infectious virus, the cells absorb the new DNA, and the blank morphs from the center outward, hair changing color, skin forming, bone structure morphing, until we recognize...

A NAKED WOMAN. Talia to be exact. Except her hair looks different. Mousy color. Long and wild.

95 INT. SIXTH DAY SYNCORDING LAB - NIGHT 95

A mammoth high-tech computer laboratory with floor-to-ceiling databanks surrounding a syncording station at which three white-coated TECHNICIANS work.

MARSHALL and GRAHAM (still dressed to the nines) stand over Talia's seminude, newly manufactured body. She looks like she's sleeping. A heart monitor BEEPS in the background.

MARSHALL
No one told me he's an ex-Navy Op. Twice decorated.

GRAHAM
Marshall, do you realize what will happen to us if we don't find him?

MARSHALL
A minor setback. Don't worry.

Graham turns to Talia, opens her eye lid, then scans a LASER WAND over her pupil. He steps back. Nothing. Then...Talia suddenly comes awake SCREAMING and flailing wildly. She falls off the table.

TALIA
Motherfucker Goddammit!!!

She stops, suddenly aware of her surroundings. She rubs her neck, still feeling the pain of her demise.

TALIA (CONT'D)
Piece of shit Wiley. I'm gonna kill him. Where is he?

MARSHALL
Still cooking.

Talia catches her reflection in a stainless steel wall panel.

TALIA
My hair looks like crap. You know how much a good cut and color costs?

GRAHAM
What does our Mr. Gibson know?

TALIA
He knows he's been cloned. He knows we'll kill his family if he makes contact.

(CONTINUED)

95 CONTINUED: 95

MARSHALL
Where'd he go?

TALIA
I was dead, remember?

Talia now notices a body covered in plastic on a table nearby. She goes to it and pulls the plastic back revealing...

HERSELF. Bloody, broken, and very dead.

Talia studies her corpse for a beat, then reaches over, and casually removes the EARRINGS from its ears.

TALIA (CONT'D)
Gotta get my ears pierced.

CUT TO:

96 INT. 509TH PRECINCT POLICE STATION, BULLPEN - NIGHT 96

Crowded with computerized workstations and cubicles. Huge screens monitor the city hot-spots. COPS and CLERKS in identical uniforms move up and down the aisles.

Adam sits in a processing cubicle. His clothes dirty, and his head's caked with dried blood. A very put-upon POLICE LIEUTENANT takes his report on a computer.

ADAM
Just listen to me. Please, go to my house and get my wife and daughter.

LIEUTENANT
Because if you go back there, "they'll kill you and your family."

ADAM
I know it sounds crazy. Shit, I hardly believe it myself.

LIEUTENANT
Why would RePet want to clone you?

ADAM
I don't know. Maybe I was some kind of guinea pig. Maybe I was their lucky one millionth customer.

LIEUTENANT
Cloning humans is not scientifically possible. Even research in that field is a capital felony.

(CONTINUED)

96 CONTINUED: 96

ADAM
Well then someone broke the law. This is a police station, right? Go check it out. 10367 Ulysses Avenue.

The Lieutenant grudgingly keys the address into his computer.

LIEUTENANT
Hmm. We did get a report of a car theft at that address earlier tonight.

ADAM
That was me.

LIEUTENANT
You stole it?

97 A Brooks Brothers holographic VIRTUAL ATTORNEY instantly appears on a projection plate next to Adam. 97

VIRTUAL ATTORNEY
Hello. I am your court-appointed virtual attorney. You don't have to answer that question.
(to the Lieutenant)
Is my client being officially charged with auto theft?

ADAM
I didn't steal it; it's mine!

VIRTUAL ATTORNEY
I advise you to refrain from speaking.

The Lieutenant refers to his computer screen.

LIEUTENANT
The report was filed by Adam Gibson.

ADAM
I'm Adam Gibson. I took the car.

LIEUTENANT
Then, you're saying you filed a false report?

VIRTUAL ATTORNEY
You don't have to answer that.

ADAM
I was cloned! People are trying to kill me!

97 CONTINUED: 97

PASSERSBY eye Adam curiously.

VIRTUAL ATTORNEY
We'll be pleading insanity. Now loading the court-appointed virtual psychoanalyst paid for by your tax dollars...

98 The attorney disappears, and a Freudian holographic VIRTUAL PSYCHIATRIST appears in his place. 98

VIRTUAL PSYCHIATRIST
If two turtles got lost in the desert --

ADAM
-- Shut up!

The holograph disappears.

LIEUTENANT
You want your lawyer back?

ADAM
I don't need a lawyer. I didn't do anything wrong!

Adam rubs his head. It's killing him. He searches his pockets, comes up with his Pez dispenser, pops several aspirins, and swallows them dry.

LIEUTENANT
Maybe we should get a doctor in here to take a look at you. You probably have a concussion.

ADAM
No. It's just an old war injury.

Just then, a CLERK pokes her head into the cubicle and looks to the Lieutenant.

CLERK
Could I see you for a moment, please?

The Lieutenant steps away with the clerk. Adam watches them talk through the glass cubicle wall. After a few long beats, the Lieutenant finally returns.

LIEUTENANT
OK. We're sending a squad car out to your house to check out your story.

98 CONTINUED: 98

ADAM
(sighs, relieved)
Thank you.

LIEUTENANT
Why don't you try to get some rest.
We have a lounge over there.

99 INT. POLICE STATION, LOUNGE - NIGHT 99

Adam paces, impatient.

100 A TELEVISION plays in the background. 100

AD MAN (T.V.)
...tender and tasty. Chicken, beef, and pork engineered with low fat and zero cholesterol. Perfect every bite. Dolly Farms. Making it healthy to be a carnivore again.

101 BACK TO SCENE 101

Adam's eyes wander to several photos hanging on the wall.

102 CLOSE ON THE PHOTOGRAPHS 102

A series of pictures of several identical K-9 Malinois dogs. The photos are captioned:

"509th Precinct's Award-Winning K-9 Unit
Engineered by RePet"

103 BACK TO SCENE 103

The Lieutenant finally enters with TWO UNIFORMED OFFICERS.

ADAM
Did you get him? Is my family OK?

LIEUTENANT
Yeah, yeah. They're fine. They're on their way. I'll take you to them.

104 INT. POLICE STATION, CORRIDOR - NIGHT 104

Adam exits with the Lieutenant and the Officers and immediately spots...

MARSHALL, WILEY, and VINCENT coming his way.

(CONTINUED)

104 CONTINUED: 104

ON ADAM

Tense, eyes wide. Last time Adam saw Wiley, he was roadkill.

ADAM
You're dead! He's dead! I saw him die!

WIDER - MEN

Wiley shrugs like, "who me?"

WILEY
It's been a bad night, but I feel pretty good.

The trio of thugs and the police all stifle a laugh.

ADAM
No! They're the ones! You can't let them take me!

Adam tries to run, but the officers grab him and instantly slap handcuffs on him.

LIEUTENANT
Everything's going to be fine. Your doctors are going to take you back to the hospital.

Adam struggles with the officers. Wiley and Vincent step up beside Adam and help the officers contain him.

ADAM
They're not doctors. Listen to me. You're making a big mistake. Call my house. Ask for me!

The officers exchange looks, then hand Adam over to the thugs.

MARSHALL
(to the Lieutenant)
He suffered a dissociative breakdown after his job was phased out by robots. He's highly delusional but normally quite harmless.

ADAM
Don't let them take me! They're going to kill me!

Wiley and Vincent forcibly escort Adam down the corridor.

(CONTINUED)

104 CONTINUED: (2) 104

ADAM (CONT'D)
(to the Lieutenant)
Look at these guys. Do they look like doctors to you?
(to Vincent)
Say something in Latin, asshole.

VINCENT
(gently)
Come on. You'll be OK.

ADAM
That's not Latin!

Vincent and Wiley drag him away.

ADAM (CONT'D)
Goddammit, I'm not crazy!

CUT TO:

105 EXT. HIGHWAY - NIGHT 105

The SUV speeds down this empty highway, heading away from the city lights.

106 INT. SUV, MOVING - NIGHT 106

The SUV drives on auto-pilot. Marshall sits up front with Vincent. Wiley sits in back, his gun trained on Adam.

ADAM
Why are you doing this? Why me?

The assassins ignore Adam.

WILEY
Where's Talia?

VINCENT
Getting her hair done.

ADAM
Who are you people? I didn't do anything.

MARSHALL
You've been made redundant, Mr. Gibson. You've got to be discarded.
(to the car)
Turn left here, please.

The SUV turns left...

107 EXT. BIO-WASTE DUMP - NIGHT 107

The SUV passes through the open gateway of a fenced-in, sodium vapor-lit BIO-WASTE DUMP. A WARNING SIGN on the fence reads:

DANGER - BIOHAZARD
BIO-DEGENERATING CHEMICALS AT WORK

We shoot down from the top of a 100-foot-high PYRAMID made of irregularly stacked biological waste BARRELS.

The SUV rolls into the shot. Stops. The front and back doors open. Adam is pushed out, hands still cuffed behind him. Wiley and Vincent follow him, their guns in Adam's back. Vincent takes in a deep breath.

VINCENT
Mmmm. I love the smell of decaying flesh.

WILEY
(to Adam)
Vincent was a serial murderer in his first life. They called him The Dipper. Liked to dismember and dissolve his victims with bio-degenerating acid. Handy stuff. Only attacks biological materials. Gets rid of bodies and won't ruin your carpet.

CLOSE ON ADAM

Eyes darting, looking for any route of escape from his execution.

WILEY (CONT'D)
Nervous? Yeah, I remember the first time I died. Cops were chasing me. I ran in front of a subway car. I was all broken up about it.

VINCENT
But hey, it's not like you're leaving a widow and orphan behind. As far as they know, you're at home tucked safely in bed.

WIDER - MEN

Vincent hands Wiley his gun, pulls out a hunting knife.

107 CONTINUED: 107

ADAM
Don't I get a last request? You know, it is tradition.

Vincent and Wiley look at each other, shrug, "Why not?"

ADAM (CONT'D)
Anyone have a cigar?

WILEY
Tobacco's illegal. Causes cancer.

VINCENT
All we have for you today is pain.

Vincent flashes his knife at Adam.

WILEY
Marshall says to keep his head. We gotta find out who he's made contact with.

Adam viciously head-butts Vincent -- WHAM! Vincent's nose explodes. He drops. Adam spins -- WHAP, WHAP! Whip-kicks Wiley twice. His guns go flying as he falls backwards!

Adam sprints for the SUV.

In the SUV, Marshall sees Adam, pulls out his gun. Adam kicks the front SUV fender as hard as he can...WHOOOSH! The airbags deploy, pinning Marshall in his seat.

Adam scrambles over the SUV roof just as FOOOSH! FOOOSH! Wiley recovers and fires at Adam from behind.

Adam takes cover on the other side of the SUV. Tracers kick up sparks as they hit the SUV's grill. Adam slides his still cuffed hands under his feet, bringing them around front.

108 INT. SUV - NIGHT 108

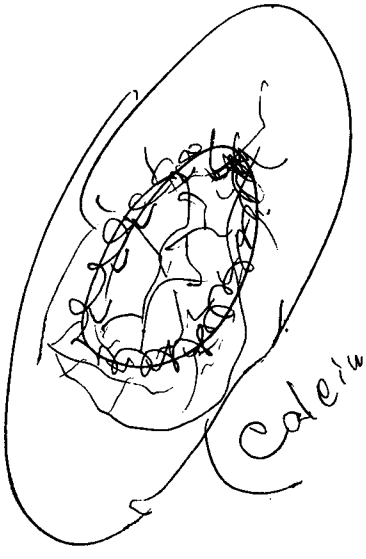
Marshall punches down the airbags as they deflate.

CAR VOICE
Please wait for medical assistance.

Wiley's gunfire takes out part of the driver's side door.

MARSHALL
Wiley, don't --

FOOOSH! A tracer hits Marshall, incinerates his heart.


(Calcium chips) - smoke

109 EXT. BIO-WASTE DUMP - NIGHT 109

Wiley runs around the corner, swings his gun in an arc covering the expanse leading to the security fence. No Adam. He hears a NOISE above, pivots, FOOOSH! FOOOSH! We hear the sharp metallic report of the tracers hitting barrels.

Wiley digs in his pocket and comes up with a SEARCH-BEAM that fits over his hand like brass knuckles. He extends his arm and squeezes it on. Five sharp BEAMS of LIGHT fan out from his hand. He plays them over the pyramid.

WILEY'S POV

No Adam, but the light does show three different-colored streams of smoking, phosphorescent LIQUID BIO-WASTE spewing out from the barrels he's hit and flowing down the pyramid slope like trickles of lava. Another NOISE from above.

BACK TO SCENE

Wiley sighs, starts to clamber up after Adam. The waste barrels are labeled with the names of hospitals and meat manufacturing factories from the greater metropolitan area. Many caution serious VIRAL and BACTERIAL hazards.

WILEY
I'm really starting to hate this guy.

110 EXT. BIO-WASTE DUMP, WASTE PYRAMID - NIGHT 110

Adam's exhausted, covered with sweat, nearing the top. He ducks behind a barrel as a search-beam LIGHT rakes past him. Wiley calls out from below.

WILEY (O.S.)
Gibson! You're dead meat, Gibson!

ON WILEY

He's about half-way up, also winded. There is a sizzling sound. Wiley looks down.

POV - WILEY'S FOOT

His alligator skin boots are dissolving, gathering a puddle of puke-yellow liquid bio-waste.

WILEY

He bellows in anger, jumps onto the next level, then...

110 CONTINUED: 110

FOOOSH! FOOOSH! FOOOSH! FOOOSH! Wiley fires wildly at the top of the pyramid.

ADAM

Adam reaches the top, jumps around to the back, crouches behind a barrel as tracer bolts blast holes in the barrels in front of him, sending more fountains and geysers of glowing LIQUID WASTE spraying in every direction.

WILEY

Wiley dodges around the flowing, spraying, oozing waste.

ADAM

Adam braces his back against the top barrel and pushes hard, tipping, tipping...

WILEY

His boot is now half-eaten away. He stands on one foot.

WILEY (CONT'D)
Shit. You ruined my alligator boots!

Then, CLUNK, CLUNK, CLUNK! Wiley looks to the noise and freezes in his tracks when he sees...

WILEY'S POV

A WASTE BARREL tumbling down the pyramid toward him.

WILEY

He desperately hops out of the way. The barrel barely misses him. A moment of relief. Then, CLUNK, CLUNK, CLUNK, CLUNK!

WILEY'S POV

Three more WASTE BARRELS tumble his way. This time, as they tumble, they crack open, instantly forming a lethal wave of oozing bio-waste.

WILEY

The approaching wave reflected in his eyes...

WILEY (CONT'D)
Not again --

Wiley tries to run, but the wave engulfs him. He SCREAMS...

(CONTINUED)

110 CONTINUED: (2) 110

ADAM

Adam hurries down the opposite side of the pyramid. We can hear Wiley's gurgling screams, then nothing.

111 EXT. SUV - NIGHT 111

Adam reaches into the SUV driver's side window and grabs the gun off of Marshall's lifeless body.

112 EXT. HIGHWAY - NIGHT 112

A DOLLY FARMS TRUCK rumbles down the otherwise deserted highway. In the near background, the bio-waste dump.

WIDER

Adam races alongside the truck, and finally lunges for it...

113 EXT. TRUCK - NIGHT 113

Adam grabs hold of the wood gratings, scrabbles over the top, tumbles into the bed, and finds himself surrounded by a FLOCK OF SHEEP. They all stare at him in silence.

CUT TO:

114 INT. CONDO COMPLEX, HALLWAY - NIGHT 114

A disheveled Hank walks toward us down a long hallway, LIGHTS automatically turning ON in front of him and OFF when he has passed. He weaves slightly, drunk. He reaches his door. Fumbles with the lock. Finally gets it open.

115 INT. HANK'S CONDO - NIGHT 115

Hank stumbles in and calls out, sing-song...

HANK
Honey, I'm home!

No response. Hank shuts the door, flicks on the lights, then kicks a control panel on the wall.

116 Instantly, a sexy HOLOGRAPHIC WOMAN flickers and appears next to him wearing nothing but a football jersey. 116

VIRTUAL GIRLFRIEND
Hi, sugar. Have you been working out? You look so good.
(MORE)

(CONTINUED)

116 CONTINUED: 116

VIRTUAL GIRLFRIEND (CONT'D)
I recorded all your sports programs for you. Thought maybe we could watch them together. Want a beer, or should I just take my clothes off now?

Hank shrugs off his coat, mulls it over. A KNOCK interrupts. Hank answers it. It's Adam. He's looked better.

HANK
What the hell happened to you?

ADAM
You'd never believe it.

Adam ducks inside. Hank notices he's wearing handcuffs.

HANK
Are those handcuffs?

VIRTUAL GIRLFRIEND
Hello, Adam. Want a beer?

Adam turns off the lights, goes to the window, looks outside.

VIRTUAL GIRLFRIEND (CONT'D)
We have a wide variety of imported and domestics, full-bodied or light, micro and macro brewed...

Adam checks another window, then turns to Hank, and pulls out Marshall's GUN.

ADAM
Here. Help me get them off.

Hank takes the gun, stunned.

HANK
This is a real gun.

VIRTUAL GIRLFRIEND
(persists)
May I suggest at the end of the day, when friends get together, don't forget your best friend...Budweiser, the only beer brewed with real water.

HANK
Not right now, cupcake. Power down.

(CONTINUED)

116 CONTINUED: (2) 116

The holograph disappears. Adam holds his cuffed hands out.

HANK (CONT'D)
Is this a joke?

ADAM
Just shoot the chain.

Hank does. Blows the cuffs apart...and blows a hole in his wall as well. Hank looks through the burned hole.

HANK
Oh good. A shortcut to my kitchen.

Adam shakes the smoldering cuffs off, then disappears into Hank's bathroom. Hank follows him.

117 INT. HANK'S BATHROOM - NIGHT 117

Hank steps into the doorway and watches as Adam washes the dried blood from his face with hot water. Adam checks his head wound in the mirror. It looks deep.

ADAM
You got a first aid kit?

HANK
In the cabinet.

Adam opens it, pulls out a medical kit. Inside is a ZIP-IT (a laser cauterizer). Adam flips it on.

HANK (CONT'D)
That's gonna sting.

Adam does it anyway. He winces as the wound SIZZLES closed. Adam then inspects the rest of his body for injuries.

HANK (CONT'D)
I'm not aiding and abetting anything am I?

A NOISE from the other room stops them. Adam grabs his gun, motions for Hank to be quiet, then steps quietly into...

118 INT. HANK'S BEDROOM - NIGHT 118

Adam sneaks into the bedroom. Suddenly, a dark FIGURE jumps in front of his face. It knocks over a lamp. CRASH!

On reflex, Adam wheels around to shoot...

(CONTINUED)

118 CONTINUED: 118

But Hank stops him. He grabs Adam's hand and flips on the bedroom lights. We now see SADIE THE CLONED CAT sitting on Hank's dresser eating a synthetic mouse.

HANK
Shit Adam, you almost killed my cat!

Adam takes a breath. Hank pets Sadie, looks at Adam.

HANK (CONT'D)
What the hell's the matter with you?! You're ruining a really good buzz.

Adam realizes his shirt's bloody and shucks it off.

ADAM
That wasn't me at my party tonight.

Adam opens Hank's closet, grabs a shirt, puts it on.

HANK
Good. I don't feel so bad about missing it then.

ADAM
(surprised)
You weren't at my house tonight?

Hank shrugs guiltily.

HANK
You'd never believe it. I'm getting ready to go meet you at the bar when this beautiful girl comes in and wants me to fly her up the hill. Says she likes to ski naked. How can I say no to that? She asks me to have a drink with her at the lodge after. One thing leads to another... It was the damndest thing. I haven't gotten laid, I mean, <u>for real</u>, in a long time. I figured you save me some cake and ice cream.

Adam's mind is reeling. Hank studies him, concerned.

HANK (CONT'D)
You all right?

ADAM
Come on, I want to show you something.

CUT TO:

119 INT. GIBSON HOME, GARAGE - NIGHT 119

Wearing a tool belt, the CLONE Adam works at temporarily repairing the busted garage door.

120 EXT. STREET IN FRONT OF THE GIBSON HOME - NIGHT 120

Hank's car is parked across the street from the Gibson home. The house is dark save for a light in the garage.

121 INT. HANK'S CAR - NIGHT 121

Hank sits in the front seat watching the clone through the hole in the garage door. Hank is incredulous.

HANK
Fucking-A. I told you to get your dog cloned, not yourself!

Adam is hiding in the back seat, down low.

ADAM
So you believe me?

HANK
We gotta go to the police.

ADAM
Where do you think I got the handcuffs?

Adam pulls out his GUN, then looks up and down the street.

HANK
What're you gonna do?

Adam opens the car door, determined.

ADAM
Take my life back.

122 EXT. SIDE OF THE GIBSON HOME - NIGHT 122

Adam creeps quickly around the side of the house. Hank hurries after him. They talk in whispers.

HANK
Whoa, whoa. You mean, you're gonna <u>kill</u> him?

122 CONTINUED: 122

ADAM
Why not? He's not real. There's no law against it. Besides, no one will miss him.

HANK
What're you gonna do with the body? Bury it in the back yard?

ADAM
I'll think of something.

123 EXT. GIBSON HOME, BACK YARD - NIGHT 123

Adam enters this gated yard and moves to the side of the garage. Hank follows, protesting...

HANK
Technically, this could be considered suicide. You'll burn in Hell.

They stop and peer into a dirty garage window.

124 FROM THEIR POV 124

The CLONE nails a large piece of pressboard to the door.

125 BACK TO SCENE 125

ADAM raises the gun, aims it through the window.

126 FROM THEIR POV 126

The CLONE finishes nailing, then turns our way. He looks and moves exactly like Adam.

127 BACK TO SCENE 127

Hank puts his hand on Adam's gun, stopping him.

HANK
How do I know he's not you, and you're not him? I mean, look at him. He's even a shitty carpenter.

Just then --

NATALIE (O.S.)
How's your head tonight?

Natalie enters the garage. Adam and Hank duck.

128 INT. GIBSON HOME, GARAGE - NIGHT 128

The clone considers that, realizing...

CLONE
You know what? It hasn't bothered me all night. In fact, I feel great.

129 EXT. GIBSON HOME, BACK YARD - NIGHT 129

Hank lets go of Adam's hand and pushes his gun toward the window again.

HANK
He's the clone. Kill him.

But now, Adam can't. He just stares at his wife.

NATALIE (O.S.)
Good. I brought you something.

130 INT. GIBSON HOME, GARAGE - NIGHT 130

Natalie holds out the cigar box. The clone sees the box, then looks around furtively.

CLONE
Is Clara asleep?

Natalie nods. The clone smiles and sets down his hammer. Natalie opens the box, and the clone pops the cigar butt into his mouth. Natalie lights it for him.

The clone inhales deeply. Then, COUGHS harshly.

CLONE (CONT'D)
(raspy)
Pretty good. Want some?

He holds the butt out to Natalie. She eyes it, trying to talk herself out of it.

NATALIE
Smoking's illegal. I'm a mother.

But she can't resist. She grabs the cigar and takes a quick hit. She coughs too. They both laugh. A beat, then...

NATALIE (CONT'D)
Look, I'm sorry about the RePet.
(MORE)

(CONTINUED)

130 CONTINUED: 130

NATALIE (CONT'D)
I really am. I was just so worried about ruining your birthday party...I wasn't thinking.

CLONE
It's all right. I didn't know how I was gonna tell Clara anyway. Thought if I gave her the Sim-Pal, she wouldn't feel so bad.

131 EXT. GIBSON HOME, BACK YARD - NIGHT 131

The real Adam watches his wife. That's his girl. That's his whole world. Adam's heart wrenches. Then...

CLARA (O.S.)
Daddy?

Adam and Hank whip around to find...a sleepy CLARA standing behind them, wearing her nightgown.

Alarmed, Adam quickly slips Hank the gun, and Hank tucks it in the back of his pants.

ADAM
Clara. What're you doing out here?

CLARA
I had a bad dream.

Adam looks back into the garage. The clone and Natalie are still in there, unaware Clara's up. Adam picks Clara up.

ADAM
Come on sweetie.
(to Hank)
Stay here.

Adam whisks Clara back into the house.

132 INT. GIBSON HOME, CLARA'S BEDROOM - NIGHT 132

Adam sets Clara on her bed, trying hard to mask the urgency of the situation. He shuts the closet.

ADAM
There. No more boogie man.

CLARA
Dad, did Oliver die?

(CONTINUED)

132 CONTINUED: 132

That stops Adam. He looks at her, doesn't know what to say.

CLARA (CONT'D)
Is he a RePet?

ADAM
What makes you say that?

CLARA
You haven't been playing with him like you usually do. You locked him outside.

ADAM
Did I? I'm sorry. I haven't been myself lately.

Now, we hear a CAR outside. Adam checks the window.

133 FROM HIS POV 133

A CAR cruises by slowly.

134 BACK TO SCENE 134

Adam pulls the covers up over Clara.

ADAM
Honey, I need you to go to sleep now. It's late.

He kisses her quickly, then exits.

135 INT. GIBSON HOME, GARAGE - NIGHT 135

The clone gives Natalie "that" look.

CLONE
How long has it been since we did it in the backseat of a car?

Natalie smiles and raises her eyebrows.

NATALIE
We should smoke cigars more often.

The clone grabs Natalie, pulls her close, and they kiss.

136 EXT. GIBSON HOME, BACK YARD - NIGHT 136

Hank is suddenly uncomfortable watching the couple.

(CONTINUED)

136 CONTINUED: 136

He looks away, then finally quietly leaves.

137 INT. GIBSON HOME, LIVING ROOM - NIGHT 137

Adam hurries down the stairs and peers out the front window.

138 FROM HIS POV 138

We see TALIA and VINCENT (his broken nose taped) making their way up the front walk.

139 BACK TO SCENE 139

Adam looks around...spots a GOLF CLUB.

140 EXT. GIBSON HOME, FRONT PORCH - NIGHT 140

Adam opens the front door to Talia and Vincent, startling them. They eye the golf club.

TALIA
Mr. Gibson?

ADAM
Who're you?

Like he doesn't know.

TALIA
Sorry to bother you. Millennium Security.

Adam studies the duo, wary.

ADAM
You got some I.D.?

Talia flashes Adam an official-looking badge. Adam studies it, then sets down his club.

ADAM (CONT'D)
Sorry. I'm a little jumpy. We had a break-in earlier tonight.

Talia sizes him up carefully. Is he real, or is he Memorex?

TALIA
We know. We heard on the wire your car was found abandoned and totaled under Highway 2106.

140 CONTINUED: 140

ADAM
I don't suppose they caught the bastard who stole it.

VINCENT
No. But they will.

Vincent stares Adam down.

Just then, Hank rounds the corner of the house from the back yard. Talia and Vincent both quickly react, whipping out their guns and pointing them at Hank. Startled, Hank puts his hands up.

HANK
Whoa, whoa.

ADAM
(to Talia/Vincent)
It's all right. He's my friend.

Talia and Vincent lower their guns.

ADAM (CONT'D)
He's helping me fix my garage.

HANK
Yeah...

Hank studies the duo, unsure. Talia holsters her gun.

TALIA
We're just following up. Making sure you haven't had any other disturbances.

ADAM
No. Nothing.

Suddenly, Oliver slips out the front door, sees Talia and Vincent, and immediately lunges at them, BARKING ferociously.

141 EXT. GIBSON HOME, GARAGE - NIGHT 141

Natalie and the clone both hear Oliver BARKING and stop.

NATALIE
Now what?

CLONE
Stay here.

142 EXT. GIBSON HOME, FRONT PORCH - NIGHT 142

Adam yanks Oliver back by his collar.

ADAM
Oliver, no! Heel!
(to Talia/Vincent)
Sorry. He's a RePet. Used to be a good watchdog. Now, he lets my car get stolen and barks at security guards.

Talia and Vincent laugh, buying it.

143 EXT. GIBSON HOME, BACK YARD - NIGHT 143

The clone crosses the yard and heads to the back door.

144 EXT. GIBSON HOME, FRONT PORCH - NIGHT 144

Satisfied, Talia and Vincent turn to go.

VINCENT
We'll keep an eye on your property. You try to have a good night.

ADAM
Thanks. I'll sleep a lot better knowing you guys are around.

Adam and Hank watch Talia and Vincent leave, then go inside the house and close the front door.

145 INT. GIBSON HOME, KITCHEN - NIGHT 145

The clone enters through the back door. We hear Oliver BARKING in the living room.

146 INT. GIBSON HOME, LIVING ROOM - NIGHT 146

The clone enters to find Oliver BARKING at the window. The clone looks out the window.

147 FROM HIS POV 147

We see that the street is quiet and empty.

148 BACK TO SCENE 148

The clone pulls a barking Oliver away from the window.

(CONTINUED)

148 CONTINUED: 148

CLONE
Oliver, cut it out!

Oliver quiets but continues to GROWL, unnerved.

CLONE (CONT'D)
Man, you're glitchy.

The clone exits through the kitchen and out the back door. Oliver jumps down from the couch, and we follow him to find...

ADAM and HANK both crouched down behind the couch. Oliver licks Adam's face. Adam pets him and whispers...

ADAM
Good boy, Oliver.
(to Hank)
Come on. This was a bad idea.

Adam stands.

HANK
But you can't just leave Natalie and Clara here with him...it...that.

ADAM
Why not? He thinks he's me. I'd say they're in pretty good hands.

Hank considers that somberly, then follows Adam...

CUT TO:

149 INT. CONDO COMPLEX, HALLWAY - NIGHT 149

Adam and Hank move down the hall toward Hank's condo. The automated ceiling lights follow them.

ADAM
So, what'd they do after I took Clara inside?

HANK
Who? Oh, nothing.

ADAM
That's not what I would've done.

HANK
What would you've done?

ADAM
Nothing.

(CONTINUED)

149 CONTINUED: 149

HANK
Well, that's what they did.

ADAM
Shit. In the minivan?

HANK
You know what tobacco does to people.

ADAM
And she couldn't tell it wasn't me?

HANK
Didn't look like it.

They reach Hank's place. Stop.

ADAM
I should've killed him when I had the chance.

Hank opens his door, but before he can even take one step inside...FOOOSH!

Hank staggers backwards in a death dance and falls on ADAM.

Horror registers on ADAM'S face as he realizes Hank's been shot in the head. Adam looks up and sees...

TRIPP (the Greenpeace snowboarder). He steps out of Hank's condo doorway. He has a clear shot of Adam.

ADAM tries to move, but he's pinned under Hank's dead weight.

TRIPP fires...FOOOSH! A moment of silent confusion.

ADAM is still alive.

TRIPP gurgles blood, then drops. Shot in the stomach by...

ADAM who holds the smoking gun taken from Hank's belt. Adam pushes Hank off him, then checks him.

ADAM (CONT'D)
Hank! Hank!

But Hank's dead.

ADAM (CONT'D)
NOOO!!!

TRIPP lies in the doorway, near death. He mumbles weakly.

(CONTINUED)

149 CONTINUED: (2) 149

TRIPP
"...but of the Tree of Knowledge thou shalt not eat of it; for in the day that thou eatest thereof, thou shalt surely die."

Adam grabs him, anger raging...

ADAM
You killed him! You piece of shit bastard!

TRIPP
He was an abomination. All clones must die.

ADAM
Hank wasn't a clone.

TRIPP
I'm sorry, but your friend died this afternoon. An unavoidable sacrifice.

ADAM
What're you talking about?

Tripp digs into his pocket. Comes up with a badge. Gives it to Adam. Tripp coughs, struggles to speak.

TRIPP
The natural order of things is under assault.

Adam looks at the badge.

150 CLOSE ON THE BADGE 150

It's an I.D. badge for the REPLACEMENT RESEARCH CENTER.

TRIPP (O.S.)
Go to Replacement. There's a doctor named Weir.

151 BACK TO SCENE 151

ADAM
The organ genius?

Adam looks up and now notices that Tripp has picked up his gun and is pointing it at Adam. Adam freezes.

Then, incredibly, Tripp puts the gun in Adam's hands.

(CONTINUED)

151 CONTINUED: 151

TRIPP
Shoot me. In the head.

Adam looks at Tripp. Tripp's mortally wounded, missing his entire stomach.

TRIPP (CONT'D)
They'll scan me and find out everything.

Tripp raises Adam's hand and gun to Tripp's head, but Adam pulls his hand away.

ADAM
No. I can't.

Adam drops the gun. Tripp sighs, defeated.

TRIPP
God forgive me...

Before Adam can react, Tripp grabs the gun and shoots himself through the mouth...FOOOSH!

Adam looks away, horrified and confused. Adam lets go of Tripp's dead body. VOICES down the hall interrupt.

Adam looks back to his dead friend. Then, hurriedly pockets the badge and gets the hell out of there...

152 INT. HANK'S CONDO COMPLEX, LOBBY - NIGHT 152

Adam steps out of the stairwell. Heads for the door but stops when he sees...

The SUV pull up out front. The newly manufactured Wiley jumps out and heads toward the lobby entrance.

Adam looks around, then ducks back into the stairwell.

153 EXT. ALLEY OUTSIDE HANK'S CONDO COMPLEX - NIGHT 153

Adam jumps down from a second-story fire escape and runs down the dark alley.

154 EXT. CITY STREET - NIGHT 154

Adam hurries down the street. Hears a car. Ducks around the corner. Waits. Heart pounding. A car load of WASTED YOUTH passes by. Adam slips back out on the street. Continues, constantly looking over his shoulder...

155 EXT. PUBLIC PARK - NIGHT 155

Adam crosses the dark park. He checks the street behind him. Nobody. Adam slows. He's exhausted. He spots a group of TRANSIENTS huddling around a trash can fire.

Adam sits near the fire on a park bench. The group ignores him. He's just another one of the homeless now.

Adam rubs his head. Struggles to stay alert. But can't. He rests his aching head back for a moment. Closes his eyes. And soon drifts...

CUT TO:

ADAM'S DREAM. IMPRESSIONISTIC IMAGES OF HIS LIFE.

156 NEIGHBORHOOD STREET. Adam pushes Clara on her bike... 156

157 GIBSON HOME. Christmas morning. Wearing a red bow, a puppy Oliver licks Clara's face... 157

158 HOSPITAL. A doctor hands a newly born baby Clara to Adam and Natalie... 158

159 GIBSON HOME. Wearing a negligee, Natalie entices Adam into Their bedroom... 159

160 MILITARY CHOPPER. Hank and Adam in the cockpit. Tracer fire rips through the alloyglass windows. **WHAM! Adam touches the back of his head. Comes up with blood.** 160

HANK
You're hit!

Blood fills Adam's helmet, then everything goes black...

161 WATER. Time unknown. Adam's submerged in murky water. A sourceless light shines through from above. Adam's drowning. He fights to find the surface... 161

HARD CUT TO:

162 EXT. PUBLIC PARK - BEFORE DAWN 162

The ROAR of morning TRAFFIC wakes Adam with a start. Shivering, he looks around and remembers where he is. He rubs his head, stands, and gets moving again.

CUT TO:

163 INT. GREENHOUSE - MORNING 163

Katherine Weir is here, tending to an ORCHID.

163 CONTINUED: 163

She has a slightly drawn look as if she might be in some pain. Her orchid is lustrous black with hot yellow striping.

GRAHAM (O.S.)
Is that a new one?

She looks up and smiles as her husband Graham joins her with a tray of tea.

KATHERINE
Cross-pollinated. Took me seventeen generations to get it right.

GRAHAM
If you told me what you wanted --

KATHERINE
-- I know. You could have engineered it in a half hour. I'm not in that much of a hurry, Graham.

Graham touches her face. It's clear he's totally in love with her. He hands her her tea.

Katherine takes off her gardening gloves. Wipes her brow. Graham notices.

GRAHAM
What is it?

KATHERINE
Nothing. Just need to rest.

Suddenly, A TRICKLE OF BLOOD drips from her nose. She senses it, touches it with her hand, and sees the blood...

CUT TO:

164 INT. REPLACEMENT, WEIR ORGAN TRANSPLANT CLINIC, ICU - DAY 164

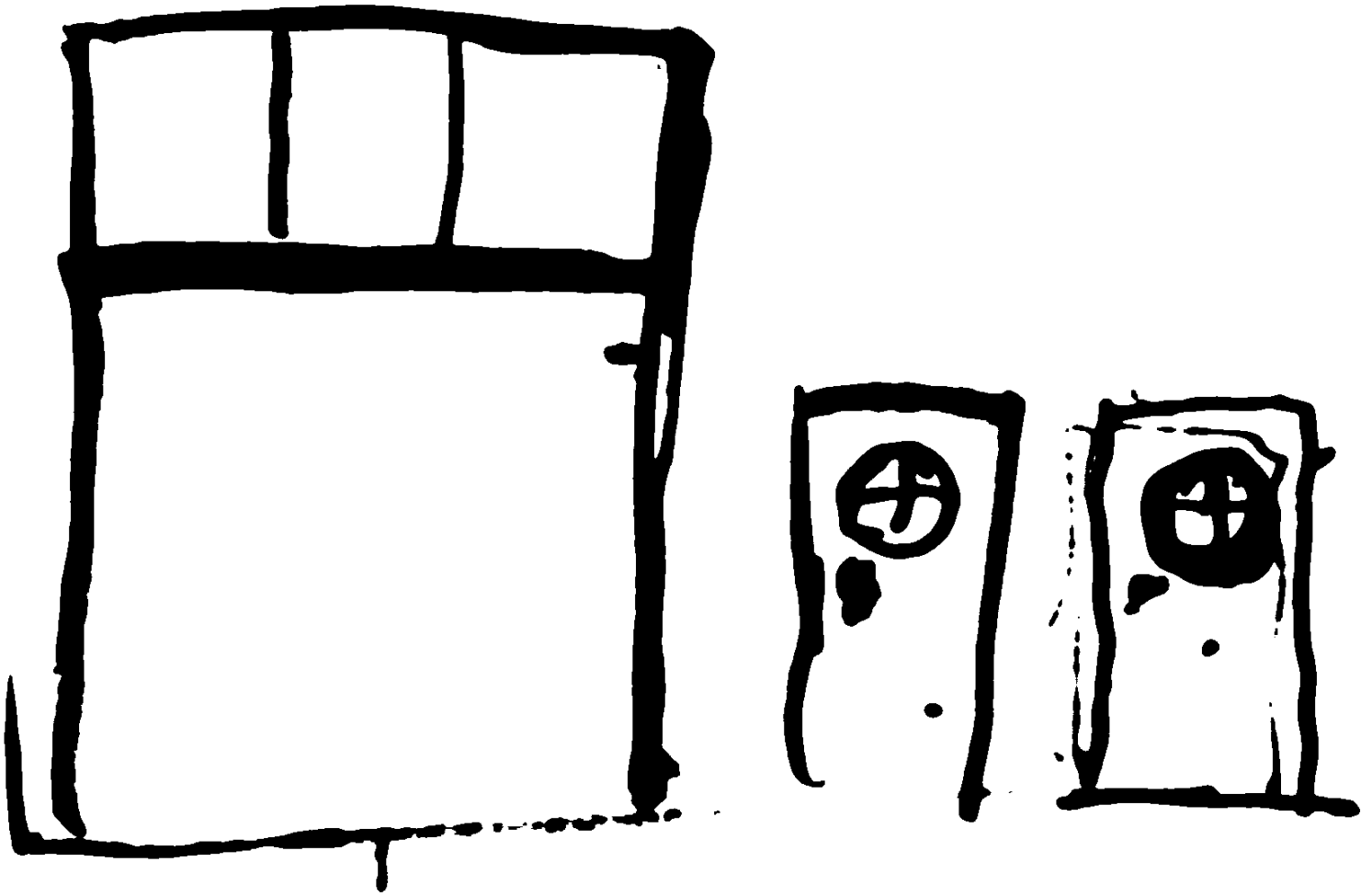
Katherine lies unconscious in a hospital bed attached to arcane medical equipment by various plastic tubes and wires.

The female doctor from the clinic dedication updates Graham on Katherine's condition.

DOCTOR
...Her CBC and blood gases indicated pancreatic insufficiency and avitaminosis K which may have caused the bleeding.
(MORE)

(CONTINUED)

Metal Halide



164 CONTINUED: 164

DOCTOR (CONT'D)
We've ordered her a new pancreas, but until the pseudomonad infection clears, I'm afraid there's nothing we can do.

GRAHAM
What about her DNA scan?

DOCTOR
Came up with Cystic fibrosis.

Graham looks at the doctor, stunned.

DOCTOR (CONT'D)
(embarrassed)
Of course, that's impossible considering it's a childhood disease and she would have been dead 30 years ago. We're running the scan again.

GRAHAM
(abruptly)
No, no. I'll do it. I can't have any more mistakes. Now, leave us alone.

DOCTOR
Certainly.

The doctor leaves. Graham takes his wife's hand and studies her, gravely concerned.

CUT TO:

165 EXT. REPLACEMENT RESEARCH CENTER - DAY 165

A small peaceful group of religious PROTESTERS picket in the plaza below the twin towers with placards quoting Biblical passages and others reading, "STOP PLAYING GOD."

Replacement EMPLOYEES enter and exit the facility unfazed by the protesters. Business as usual. Among the employees...

ADAM. He approaches a group of protesters from behind and casually picks up a SMALL LUNCHMATE ICE CHEST sitting on the planter next to them, then slips away.

166 INT. REPLACEMENT RESEARCH CENTER, LOBBY - DAY 166

The twin towers share this spacious glass atrium lobby. East and west elevators are situated on opposite ends. A canned voice welcomes all EMPLOYEES and VISITORS.

(CONTINUED)

166 CONTINUED: 166

WOMAN'S VOICE
Welcome to Replacement Industries, making the future brighter through genetic engineering. Tours of the Human Organ Farm and RePet Bio-Manufacturing labs are every hour on the hour in the East Tower...

SECURITY STATION

Two serious SECURITY GUARDS eat donuts as they monitor passing employees. A beat, then Adam sets his ice chest on the desk.

ADAM
I have a delivery for Dr. Weir.

SECURITY GUARD
What is it?

The guard goes to open the ice chest.

ADAM
Lower intestine. Infected with some kind of accelerated flesh-eating virus. Killed the recipient.

The guard decides against opening the chest, looks to Adam.

ADAM (CONT'D)
Dr. Weir wants to profile it. Could be a lawsuit.

SECURITY GUARD
All right. Slide your badge.

Adam slides Tripp's I.D. badge through a reader. It BEEPS accepted. The guard punches something into his computer.

SECURITY GUARD (CONT'D)
Dr. Weir's up in Data Archives, 22nd floor. I've cleared your badge for elevator access.

ADAM
Thanks. Can't wait to get rid of this thing.

167 INT. REPLACEMENT, EAST ELEVATOR - DAY 167

Adam steps into the elevator. There is no button panel, only a badge reader. Adam slides Tripp's badge through it.

(CONTINUED)

167 CONTINUED: 167

ELEVATOR VOICE
Destination: 22nd floor.

DING. The doors start to close but are stopped suddenly by a HAND. The doors pop open, and in walks the REPET SALESMAN from the mall. He immediately recognizes Adam.

SALESMAN
Hey, how's the new dog?

The salesman slides his badge through the reader. DING.

ELEVATOR VOICE
Destination: 11th floor.

SALESMAN
Oliver, right?

Adam is uneasy about being caught.

ADAM
Yeah.

The elevator doors close, and the elevator ascends.

SALESMAN
I knew it. Your wife called after you left. She was hesitant, but I told her, take the new dog for a test run. See if the family can tell the difference. You can't, can you?

ADAM
I guess not.

SALESMAN
Of course you can't. I always say, once they get the RePets home, they always fall in love with them. Sometimes, the clones are even better than the originals. You know, less mileage.
(under his breath)
We don't usually like to admit that here, but it's true.
(looks around)
You here for the tour?

ADAM
Ah, yeah.

(CONTINUED)

167 CONTINUED: (2) 167

SALESMAN
I knew you'd come. The doubters always have to see it for themselves. Management makes us come down here once a month for technology seminars. Personally, I'll never get the science, but it sure is one hell of a product.

The elevator STOPS, and the doors DING open.

ELEVATOR VOICE
11th Floor. RePet Bio-Manufacturing labs and Team offices.

The salesman exits and holds the door for Adam who doesn't immediately move to exit.

SALESMAN
The tour's just down this hall. I'll take you.

Adam reluctantly follows the salesman.

168 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 168

The salesman opens the lab door and gestures Adam inside. Adam nods thanks and joins the tour.

A group of SIXTH GRADERS wearing matching private school uniforms and their TEACHERS observe a TOUR GUIDE as he preps a MALINOIS K-9 dog which lies dead in a scanning station on a table.

TOUR GUIDE
...Luckily the donor's brain is still intact. If it weren't, we'd have to download the cerebral data from an earlier scan, assuming one exists, but those are never as complete as a postmortem syncording....

Adam looks through the glass lab wall and sees the salesman standing in the hallway talking to another EMPLOYEE.

The tour guide grabs a LASER WAND and passes it over the dead dog's open eye. This catches Adam's attention.

TOUR GUIDE (CONT'D)
Think of the brain as a personal computer, and we're simply uploading the memory data via the optic nerve.

(CONTINUED)

168 CONTINUED: 168

The dog's paws twitch, like it's having a bad dream. A teacher gasps.

KID #1
It's alive!

TOUR GUIDE
No, no. That's normal. Just a reflex caused by the stimulation of the cerebellum...

ON ADAM as we...

FLASH CUT TO:

ADAM'S MEMORY HIT.

169 INT. DOUBLE-X OFFICE - DAY 169

Drucker's BODYGUARD enters. Hank sets Adam's helmet down.

BODYGUARD
(to Adam)
I need to check your vision and blood-alcohol level. It's just routine.

The bodyguard pulls a hand-held computer with a pin-laser peripheral out of his jacket pocket.

HANK
This is when they ask you to bend over.

BODYGUARD
(to Hank)
You're next. We run checks on anyone who comes in contact with Mr. Drucker.

Adam pulls out his Pez dispenser and pops a pill. The bodyguard eyes him.

ADAM
It's just aspirin. Don't worry.

BODYGUARD
I'm not. If it's anything else, we'll know soon enough.

The bodyguard grabs Adam's hand and pricks his finger with a needle-lancet. The computer processes the blood, then BEEPS.

BODYGUARD (CONT'D)
Look straight ahead, please.

(CONTINUED)

169 CONTINUED: 169

Adam does, and the bodyguard passes a LASER WAND over Adam's eye. A FLASH of WHITE LIGHT...

HARD CUT TO:

170 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 170

Back to real time. The dog stops twitching as the tour guide completes the scan. ADAM stares at the wand, realizing.

The tour guide moves to an elaborate computer console.

TOUR GUIDE
The canine brain typically houses up to 1,000 trillion gigabytes of data. Just snippets of their life really. The salient points. We've learned that the new brain fills in the blanks as a survival mechanism.

The tour guide keys several commands into the computer.

TOUR GUIDE (CONT'D)
Anyone want to see a dog's life?

The eager crowd watches as the tour guide hits a final key.

171 On the COMPUTER SCREEN, a montage of images flash in hyper-sequence. WHITE fills the screen, then we see the following images from the DOG'S distorted, color-blind POV. 171

A dog's eye view of a drug bust. The dog is shot by a strung-out junkie...

KID #2 (O.S.)
Cool...

172 The dog rides in the backseat of a K-9 SQUAD CAR. The policeman gives the dog a jelly donut... 172

173 The dog attacks a dummy in K-9 training... 173

174 The dog as a puppy is pulled out of a litter of siblings and away from its mother by a pair of big human hands... 174

175 BACK TO SCENE 175

TOUR GUIDE
The new K-9 will have the benefit of his death experience. He'll be a little smarter next time. Who says you can't teach an old dog new tricks?

(CONTINUED)

175 CONTINUED: 175

The crowd laughs, impressed. But ADAM is horrified...

CUT TO:

176 INT. REPLACEMENT, DATA ARCHIVES, 22ND FLOOR - DAY 176

Computer lab. Graham works at an elaborate console.

177 On the COMPUTER SCREEN, there are two windows, each with a rotating 3-D double helix and scrolling genome chains. 177

One window is labelled: "KATHERINE WEIR - DONOR." The other is labelled: "KATHERINE WEIR - CLONE." Graham selects a chain on the Donor Helix. Clicks it.

COMPUTER VOICE
Katherine Weir Donor. X-linked dominant genome sequence for ovarian cancer. Life expectancy: 16 to 45 years.

Graham next selects a chain on the Clone Helix.

COMPUTER VOICE (CONT'D)
Katherine Weir Clone. Ovarian cancer genome sequence deleted. Autosomal recessive genome sequence for Cystic Fibrosis inserted. Life expectancy: one to five years.

178 BACK TO SCENE 178

Graham stares at the screen in confusion and disbelief. A long beat. He gets an idea. Keys something into the system.

COMPUTER VOICE
Loading file: Johnny Phoenix Clone. One moment please...

CUT TO:

179 INT. REPLACEMENT RESEARCH CENTER, LOBBY - DAY 179

Marshall, Talia, Wiley, and Vincent all enter the lobby and move quickly toward the security station.

TALIA
No biometric transactions. No phone calls. No motels. No cash accounts. Must've slept on the street.

WILEY
All right. Let's look for a popsicle. We're done.

(CONTINUED)

179 CONTINUED: 179

TALIA
Shut up, Wiley. We wouldn't be here if you hadn't killed me instead of him.

VINCENT
Yeah Wiley, you killed Marshall too. Maybe we should take your gun away.

WILEY
Hey, I've been killed more than anyone, and I'm not complaining.

MARSHALL
All right. We've all been killed before. Let's stop whining about it and catch this asshole.

They pass through the security station.

WILEY
You know, what really bothers me is I've never seen a white light. Never seen any angels. Nothing. Have you guys ever seen anything?

TALIA
I saw a white light.

VINCENT
Me too.

TALIA
(to Wiley)
Sounds like you're going to hell.

The group laughs.

WILEY
I'll be sure to say "hi" to your mothers.

A SECURITY GUARD (#2) crosses the lobby in a rush.

SECURITY GUARD #2
Marshall!

Marshall turns as the guard hurries to him.

SECURITY GUARD #2 (CONT'D)
You know that technician you were asking about? The one who killed himself and some other guy last night?

(CONTINUED)

179 CONTINUED: (2) 179

MARSHALL
Tripp Walker?

SECURITY GUARD #2
Yeah, I was deactivating his I.D. and noticed he was logged onto the premises twelve minutes ago.

180 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 180

The tour guide turns the group toward the laboratory exit.

TOUR GUIDE
Now, if you'll follow me to the droning lab, I'll show you how we grow the clones.

The tour follows him.

TOUR GUIDE (CONT'D)
I'm going to have to ask you to please refrain from making any loud noises while we view the blanks. Although they are not fully formed or conscious, their subconscious primal senses are vulnerable...

The tour exits, but Adam hangs back. As soon as the tour is gone, Adam checks the door, then slips out of the lab.

181 INT. REPLACEMENT, 11TH FLOOR CORRIDOR - DAY 181

Adam steals away in the opposite direction of the tour and comes to...

182 INT. REPLACEMENT, 11TH FLOOR ELEVATOR FOYER - DAY 182

There is no call button panel...only a badge reader. Adam slips Tripp's badge through it. It BUZZES, rejected.

183 INT. REPLACEMENT, EAST ELEVATOR - DAY 183

Marshall and his team ascend, readying their weapons.

WILEY
What's he doing here? Is he crazy?

TALIA
The desk guard said he was looking for Weir.

(CONTINUED)

183 CONTINUED: 183

Marshall talks into his radio headset.

MARSHALL
Thanks.
(to his cohorts)
He just tried to access the 11th floor elevators.

184 INT. REPLACEMENT, REPET DRONING LAB - DAY 184

The field trip is now moving quietly through the dimly lit droning lab. The group stares agape at the horrific sight.

Several massive alloyglass EMBRYONIC TANKS are filled with a murky fluid and dozens of hairless, pink CANINE BLANKS that dangle from umbilical cords of plastic tubing leading to a control panel in the ceiling. The blanks float in what appears to be a suspended animation of accelerated growth.

An eerie MUZAK version of "Born Free" is playing softly.

KID #1
This is boring.

TEACHER
Shhh!

185 INT. REPLACEMENT, 11TH FLOOR ELEVATOR FOYER - DAY 185

Adam tries the card again. No dice. Adam looks around for a way out.

Now, he opens his ICE CHEST. Pulls out HIS GUN...

186 INT. REPLACEMENT, EAST ELEVATOR - DAY 186

The elevator stops. The assassins are ready. Guns trained on the elevator doors as they open to find...

No Adam. Just the ICE CHEST sitting on the floor.

187 INT. REPLACEMENT, 11TH FLOOR ELEVATOR FOYER - DAY 187

The assassins cautiously step out of the elevator. Wiley kicks over the ice chest, spilling its contents...a half-eaten sandwich, an apple, and a soda.

MARSHALL
He's here somewhere. He can't get out. Search the labs.

188 INT. REPLACEMENT, DATA ARCHIVES, 22ND FLOOR - DAY 188

Graham studies a double helix on his computer screen.

COMPUTER VOICE
Johnny Phoenix Clone. Autosomal dominant genome sequence for MacGregor's Sclerosis inserted. Life expectancy: 7 to 10 years.

The phone RINGS. Graham answers it.

189 Marshall's face appears in the VIEWPHONE SCREEN. 189

MARSHALL
Adam Gibson's in the building.

190 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 190

Adam slips back into the lab, looks around, scrambles up...

A TALL COMPUTER DATABANK.

CLINK! Adam looks down. Tripp's badge has fallen to the floor. Then...WHOOSH! Adam looks up.

The lab door opens...and in walks WILEY.

ADAM looks back to the badge lying on the floor. No time to get it. He quietly slips down the back side of the databank.

WILEY moves through the lab, searching. No sign of Adam.

From the computer stacks, ADAM watches Wiley move stealthily through the lab.

WILEY'S about to leave when...CRUNCH! He looks down.

You guessed it. Tripp's smiling corporate photo.

ON WILEY. He knows Adam's here.

Just then, VINCENT enters. Wiley whispers...

WILEY
Shhh. He's here.

Vincent smiles. Before Wiley can cock his gun, FOOOSH!

Adam shoots Wiley. The blast takes out a chunk of Wiley's shoulder and a computer monitor behind him.

(CONTINUED)

190 CONTINUED: 190

SPARKS FLY and set Wiley's shirt ON FIRE. Wiley's goes berserk. SCREAMING, FLAILING, and FIRING his weapon randomly catching...

VINCENT who drops, raked by friendly gunfire.

ADAM ducks and dodges as bullets incinerate everything around him. Trillions of gigabytes of pet memories go up in flames.

FIRE ALARMS sound. Sprinklers go on.

Still ON FIRE, Wiley staggers through the lab...

191 INT. REPLACEMENT, REPET DRONING LAB - DAY 191

FIRE ALARM LIGHTS BLINK wildly. Emergency exits WHOOSH open.

TOUR GUIDE
Please do not panic. Move in an orderly fashion to the emergency exits...

The tour starts to exit orderly when suddenly...

A screaming, ON-FIRE WILEY bursts into the lab.

Wiley spots the accelerated growth tanks, jumps up the scaffolding, and plunges into one with a SPLASH!

The acceleration fluid in the tank immediately IGNITES. FOOOSH! Guess he didn't notice the DANGER: HIGHLY INFLAMMABLE signs. Grab your beer. It's a barbecue. Wiley and the blanks go up in flames.

The tour PANICS. It's pandemonium as they stampede the exits.

192 INT. REPLACEMENT, EAST TOWER STAIRWELL - DAY 192

As EMPLOYEES, kids, and teachers rush down the stairwell. ADAM moves against the flow...heading up the stairs.

193 INT. REPLACEMENT, REPET SYNCORDING LAB - DAY 193

Marshall enters and finds Vincent dead. Talia enters from the burning droning lab.

TALIA
Fire exits are open. He's long gone.

MARSHALL
No. He came for Weir.

194 INT. REPLACEMENT, DATA ARCHIVES, 22ND FLOOR - DAY 194

Graham hurries to gather his things. He snaps shut his briefcase. Turns to go when...suddenly, a GUN is pressed to the back of his head.

ADAM (O.S.)
Turn around slowly.

Graham turns, sees Adam, and manages a weak smile.

GRAHAM
Adam Gibson.

ADAM
So you know who I am.

GRAHAM
I'm so sorry. The procedure was never meant to be performed on anyone who wasn't a volunteer.

ADAM
Then why me?

GRAHAM
It was an accident. Nothing to do with you really. You were just in the wrong place at the wrong time.
(laughs to himself)
Actually, you were in the right place at the wrong time, but nobody knew.

ADAM
What place? What the hell are you talking about?

GRAHAM
You should leave. They know you're here. They'll kill you.

Adam tightens his finger on the trigger.

ADAM
I'm not going anywhere until I get some answers.

195 INT. REPLACEMENT, STAIRWELL - DAY 195

Marshall and Talia race up the stairs...finally come to the 22nd floor.

196 INT. REPLACEMENT, DATA ARCHIVES, 22ND FLOOR - DAY 196

Graham pulls a digital SYNCORD CASSETTE from a wall lined with computer mainframe syncord cassette back-ups. Each cassette is labelled with a name, date, and time.

This one's labelled "DRUCKER." Adam notices.

ADAM
(confused)
Michael Drucker?

Graham nods, inserts the cassette into the computer.

GRAHAM
He owns Replacement and RePet. He's one of the richest men in the world, but he's got a lot of enemies. Competitors. Ex-wives. Religious zealots. He was always prepared for the day one of them would get him. Well, one of them finally did.

Graham hits a key.

197 WHITE fills the COMPUTER SCREEN then... 197

198 INT. DRUCKER'S MEMORY, DOUBLE-X WHISPERCRAFT - YESTERDAY 198

DRUCKER'S POV. Wearing Adam's helmet, Hank pilots up front. Drucker sits in back. Out the window, the snowy mountain peak slowly approaches as the whispercraft begins to land. Hank calls back to Drucker.

HANK
You own the Road Runners, right?

DRUCKER (O.S.)
Among other things.

HANK
So, how 'bout some Super Bowl tickets for me and my partner?

DRUCKER (O.S.)
Team's gotta get there first.

HANK
I think you'll do it with Johnny Phoenix. That kid's got an arm, and man, can he take a hit.

198 CONTINUED: 198

DRUCKER (O.S.)
He's one tough negotiator off the field too. Locked me into a lifetime contract.

The whispercraft settles in the snowy clearing. Drucker's cell phone RINGS. Drucker answers it.

DRUCKER (O.S.) (CONT'D)
(into the phone)
This better be important.

The whispercraft bay door automatically slides open.

BODYGUARD VOICE
(on the phone)
We just found out that a group of fundamentalist terrorists were flown up the mountain earlier today.

Just then, a HOODED FIGURE steps into view through the open bay door. He pushes his hood back...it's TRIPP the snowboarder.

Hank lifts his helmet visor. Sees Tripp.

HANK
Hey, what're you still doing up here?

TRIPP
"On the Sixth Day, God created Man."

Tripp tosses a CYLINDRICAL METAL GRENADE into the whispercraft and sprints away.

On reflex, HANK reaches to the floor, tries to grab the rolling grenade...

KA-BOOM! Then everything goes WHITE...

199 INT. REPLACEMENT, DATA ARCHIVES, 22ND FLOOR - DAY 199

Adam stares at the screen, stunned and saddened.

ADAM
That should've been me.

GRAHAM
It didn't have to be anybody. We could make it like it never happened. So we did. We cloned Drucker and you and thought everyone...

(CONTINUED)

199 CONTINUED: 199

ADAM
...would live happily ever after.

GRAHAM
By the time we figured out that you'd switched places, it was too late. It was a horrible mistake.

ADAM
"Horrible mistake"? Man, you make a mistake, and it's Biblical.

GRAHAM
I just wanted to save lives. I wanted to end death. My wife was dying. Slowly, painfully. You have a family. You can understand. I never meant for it to be like this.

Graham pops out the syncording cassette.

GRAHAM (CONT'D)
But now, I'm done. Drucker's gone too far. I'm taking my wife and going somewhere far away from here.

Graham gives the syncording cassette to Adam.

GRAHAM (CONT'D)
Take this. It's Drucker's entire life's memory. I think you'll find it pretty incriminating...

200 INT. REPLACEMENT, 22ND FLOOR CORRIDOR - DAY 200

Marshall and Talia race down the corridor, push through the lab doors...

201 INT. REPLACEMENT, DATA ARCHIVES, 22ND FLOOR - DAY 201

Marshall and Talia enter. Graham is here. But not Adam.

TALIA
Where is he?

202 EXT. REPLACEMENT, EAST TOWER ROOF HELIPAD - DAY 202

The rooftop of the twin tower is visible across the way.

Marshall and Talia BURST out of the rooftop access door and are immediately buffeted by the whirling rotors of...

(CONTINUED)

202 CONTINUED: 202

The Replacement Corporate WHISPERCRAFT which lifts off the helipad with ADAM inside piloting.

Marshall watches defeated as the whispercraft floats away and disappears into the sky...

CUT TO:

203 INT. REPLACEMENT, WEIR ORGAN TRANSPLANT CLINIC, ICU - DAY 203

Graham sits by Katherine's bed, tightly holding her hand. Katherine's condition has clearly worsened.

GRAHAM
I've deleted the flaw in your DNA profile. This won't happen again next time.

KATHERINE
There won't be a next time.

GRAHAM
Of course, there will be. And I promise things will be different now. I'm taking us on a vacation. You always wanted me to take a vacation, right?

Katherine smiles weakly at her husband.

KATHERINE
I'm not afraid, Graham. I want to die. Naturally.

GRAHAM
No. I won't let you.

KATHERINE
If you love me, you will.

Graham considers that, then hangs his head.

GRAHAM
I only did it for you.

KATHERINE
I know. And now, it's time to set you free.

Graham sighs. Defeated. He looks at his wife.

GRAHAM
What am I to do?

(CONTINUED)

203 CONTINUED: 203

KATHERINE
Water my flowers.

They both laugh lightly, then Katherine starts to drift.

KATHERINE (CONT'D)
Graham?

GRAHAM
Yes?

KATHERINE
Do you think I have a soul?

GRAHAM
Yes, Katherine. I know you do.

She smiles, assured by his certainty. She closes her eyes, and Graham watches her sleep...

CUT TO:

204 INT. REPLACEMENT, CONNECTING WALKWAY - DAY 204

Drucker storms down this long glass covered walkway with Marshall. The walkway joins the east and west towers high above the ground.

DRUCKER
I don't believe it. Adam Gibson just waltzes in to my place of business, and he gets my syncording along with a guided fucking tour?

MARSHALL
We've already blamed the whole mess on a terrorist attack by the Fundamentalist protesters. As far as the witnesses know, we valiantly saved their lives.

Drucker stops walking, looks at Marshall.

DRUCKER
This evening, I have to convince a roomful of lawmakers to repeal the Sixth Day Law. If that syncording gets out, I don't have a chance in hell. We'll all be destroyed. No trials. No high-priced lawyers. Clones have no rights.

(CONTINUED)

204 CONTINUED: 204

MARSHALL
Why don't we just kill the other Adam Gibson? We know where he is.

Drucker's cell phone RINGS. Drucker answers it.

DRUCKER
Yeah?
(looks at Marshall)
Put him through.

205 EXT. PHONE BOOTH - DAY 205

Industrial part of town. Holding the syncording cassette, Adam talks into the phone.

ADAM
I heard you lost your mind.

INTERCUT ADAM IN THE PHONE BOOTH AND DRUCKER IN THE LAB.

DRUCKER
No, I heard you lost your mind. Ranting around town about cloning conspiracies. Finally, you went so crazy, you killed your whole family.

That stops Adam.

ADAM
Stay away from my family.

DRUCKER
All right. Give me back my syncording, and we'll make a deal.

CLICK. Drucker hangs up on Adam. Turns to Marshall.

DRUCKER (CONT'D)
Get his family.

CUT TO:

206 EXT. GIBSON HOME - DAY 206

Marshall, Talia, Vincent, and Wiley surround the home, fully armed. Marshall nods, and Wiley KICKS in the door.

207 INT. GIBSON HOME, LIVING ROOM - DAY 207

The assassins storm the house. Marshall and Talia disappear into the dining room. Vincent hears VOICES upstairs.

208 INT. GIBSON HOME, HALLWAY - DAY 208

Vincent creeps along, following the voices. We hear them more clearly now. It's children talking, laughing...

Vincent smiles, pulls out his knife, stands in front of Clara's bedroom door, then BOOM! Kicks it in!

209 INT. GIBSON HOME, CLARA'S ROOM - DAY 209

Vincent enters to find...Clara's light-brown-haired SIM-PAL sitting on Clara's bed.

SIM-PAL
Hi. Wanna play? Be your best friend.

Wiley enters. Sees the doll talking to Vincent.

SIM-PAL (CONT'D)
I can help you with your homework, or we can have a tea party!

WILEY
(to Vincent)
Am I interrupting something?

Vincent scowls at Wiley, not amused.

TALIA (O.S.)
In here!

210 INT. GIBSON HOME, KITCHEN - DAY 210

The assassins join Talia who gestures to the refrigerator.

211 CLOSE ON THE REFRIGERATOR DOOR 211

There is a Sonny Bono Elementary School Calendar stuck to it. Today's date is circled:

"CLARA'S RECITAL 5:30pm"

CUT TO:

212 INT. SONNY BONO ELEMENTARY SCHOOL, CAFETERIA - DAY 212

Well-dressed PARENTS, including NATALIE and the CLONE, sit in rows of fold-out chairs, awaiting the performance. Suddenly, the clone's BEEPER goes off.

NATALIE
Is that our car alarm?

212 CONTINUED: 212

The clone checks the beeper, concerned. He stands.

CLONE
I'm gonna check it out.

NATALIE
But the performance is about to start. Just wait for the police.

CLONE
By the time they get here, our car will be at the bottom of some freeway. Don't worry. I'll be right back.

213 EXT. SONNY BONO ELEMENTARY SCHOOL, HALLWAY - DAY 213

The clone hurries toward the school parking lot. Suddenly... WHAM! A room door flies open and decks the clone. He hits the ground, stunned.

Adam steps out from behind the door.

ADAM
That's for sleeping with my wife.

Adam quickly drags the clone into the room...

214 INT. SONNY BONO ELEMENTARY SCHOOL, SCIENCE ROOM - DAY 214

Adam throws the clone against the wall in this grade school science lab. Adam slams the door closed, then presses his GUN to the clone's chin.

ADAM
Listen to me. You're the only one I can trust.

The clone finally sees Adam now. It's like looking in the mirror, only Adam's a lot worse for wear. The clone is shocked, horrified, unable to move.

CLONE
What the --

ADAM
-- I know what you're thinking. Don't even say it. Trust me. This is not a joke. This is not impossible. This...is...happening.

The clone swings, but Adam catches his punch.

(CONTINUED)

214 CONTINUED: 214

ADAM (CONT'D)
I told you. I know what you're thinking.

There is a sudden SQUEEKING!

On reflex, Adam swings his gun around, realizing too late that it's only a LAB RAT running in its wheel.

The clone lunges at Adam, knocking the gun from his hand.

The men roll to the floor, equally matched, equally desperate to win. They break free of each other. Stand. Lunge. It's like watching somebody fight with a mirror.

They land simultaneous right jabs. Then follow with simultaneous left hooks. They grab each other's faces and WONK! Head-butt!

They wrestle, fingers interlocked, glaring into each other's eyes, then WHUMPH! Knee each other in the balls at the same instant!

The men both fall to the floor, holding their groins in agony, breathing heavily. They spot...

The GUN. Lying on the floor just out of reach. A little closer to Adam maybe.

They both dive for it simultaneously. Adam gets there first. Comes up with the gun. Points it at the clone.

CLONE
Who <u>are</u> you?

ADAM
I'm Adam Gibson.

The clone stares at him, incredulous.

ADAM (CONT'D)
You don't believe me.

CLONE
Hey, you're the man with the gun.

Adam thinks. Tries another tack.

ADAM
In the third grade, the kids nicknamed me Bulldog --

(CONTINUED)

214 CONTINUED: (2) 214

CLONE
-- Because I never quit.

They stare each other down. Both still out of breath.

CLONE (CONT'D)
What was my locker combination in high school?

ADAM
Right-27, left-5, right-14. But I had to jiggle it.

The LAB RAT sits in its cage, looking left and right watching the two Adams.

ADAM (CONT'D)
Who'd I sit next to in fifth grade?

The clone searches his memory hard.

CLONE
Can't remember. Who?

ADAM
I don't know.

They study each other, both unsettled now.

ADAM (CONT'D)
I always put on my left shoe first. Superstition.

CLONE
The morning of the day I was shot, I put my right shoe on first. After that, I always put my left shoe on first.

ADAM
Got me through the rest of the war.

CLONE
It's so stupid, I never even told Natalie that.

Stalemate.

215 INT. SUV, MOVING - DAY 215

Marshall and the assassins drive down a suburban street. The car automatically slows...

(CONTINUED)

215 CONTINUED: 215

CAR VOICE
You are now entering a school zone.

Through the windshield just up ahead, we see the Sonny Bono Elementary School.

216 INT. SONNY BONO ELEMENTARY SCHOOL, SCIENCE ROOM - DAY 216

Adam and the clone still stand in their face-off. Adam sighs.

ADAM
Look. I didn't come here to fight with you. Here. Take this.

He hands the clone his GUN. The clone takes it, surprised.

ADAM (CONT'D)
I know you think you're me which means you love Natalie and Clara as much as I do. So you have to listen to me. They're in grave danger...

217 EXT. SONNY BONO ELEMENTARY SCHOOL, PARKING LOT - DAY 217

The SUV pulls into the lot.

218 INT. SUV - DAY 218

Through the windshield, we see the Gibson family minivan backing out of a space.

TALIA
That's their car!

219 EXT. SONNY BONO ELEMENTARY SCHOOL, PARKING LOT - DAY 219

The SUV skids to a stop behind the minivan.

In an instant, the assassins are out of the SUV and on the minivan, weapons drawn. They fling open the doors to find...

ADAM (still an unshaven mess) sitting in the driver's seat.

MARSHALL
Where's the family?

ADAM
Right behind you.

They all turn and see...

219 CONTINUED: 219

THE REPLACEMENT CORPORATE WHISPERCRAFT rise above the school from the field behind it...and quickly float away.

They grab Adam, drag him roughly out of the minivan, and hustle him into the SUV...

CUT TO:

220 EXT. REPLACEMENT RESEARCH CENTER - NIGHT 220

The twin towers illuminate the nighttime skyline.

221 INT. WEST TOWER, PENTHOUSE CONFERENCE ROOM - NIGHT 221

Huge windows boast a greater than 180°-view of the cityscape in this executive penthouse conference room. Across the way, we see the upper floors of the Replacement twin tower.

DRUCKER speaks before a group of POWER BROKERS: business men and women, judges, and politicians...some of whom we may recognize from the clinic gala. Johnny Phoenix is also here.

222 Holographic images of historical figures flash behind Drucker: Ghandi, Martin Luther King Jr., President Schwarzenegger, Leonardo da Vinci, Albert Einstein... 222

DRUCKER
The dream is an ancient one... immortality. The Egyptians attempted to preserve the body in special wrappings to store the soul in a jar. Ponce de León scoured the world in search of the Fountain of Youth. What if he had found it? Who here wouldn't want to drink from that well? What if Einstein had drunk from it? What would the world be like today?

The power brokers consider it, an appealing concept indeed.

DRUCKER (CONT'D)
Ladies and gentlemen, here at Replacement, we have unlocked the secret to immortality.

The audience is rapt.

DRUCKER (CONT'D)
As proof I offer you Johnny Phoenix.

Drucker gestures to Johnny who stands.

(CONTINUED)

222 CONTINUED: 222

DRUCKER (CONT'D)
I think you all have to agree that he looks like he's in top shape... especially considering he's been dead for four days.

The audience stares at Drucker, stunned.

DRUCKER (CONT'D)
That's right. In last week's play-off game, he was tackled hard and tragically suffered a fatal injury. Johnny died that night. But I couldn't do that to our fans...so I had him cloned.

The audience studies Johnny, who smiles proudly.

DRUCKER (CONT'D)
As you can see he's every bit the man he was before.

JOHNNY
Actually, I'm even better. My knees aren't shot. My shoulder doesn't ache. I haven't felt this good since high school.

The power brokers are impressed.

DRUCKER
Ladies and gentlemen, I urge you to repeal the Sixth Day Law. Don't we all deserve to live forever?

Drucker notices Marshall enter the conference room.

DRUCKER (CONT'D)
I'll leave you now to discuss this amongst yourselves. I'll be back shortly to answer any technical questions.

Drucker crosses to Marshall. They speak in low tones.

MARSHALL
We got him.

223 INT. WEST TOWER, SIXTH DAY SYNCORDING LAB - NIGHT 223

Huge databanks surround a glass-walled syncording station. (This is where Talia was cloned earlier).

(CONTINUED)

223 CONTINUED: 223

Adam is being held here at gunpoint by Wiley, Talia, and Vincent. A beat, then Drucker enters with Marshall. Drucker sees Adam and smiles.

DRUCKER
Adam Gibson. The Adam Gibson?

ADAM
I wish I could say "the one and only."

DRUCKER
I know it's difficult for you to understand, but I'm a very important person. I have lots of people who rely on me. Employees, stockholders, a wife, and three kids.

ADAM
People die. Shit happens.

DRUCKER
Where's my syncording?

ADAM
Beats me.

Drucker looks to his thugs. An unspoken command. Marshall and Wiley grab Adam and hold him firm while Vincent steps up and WHAM! Cuffs Adam across the face.

Adam looks up, nose bloody.

DRUCKER
Do you think I was born yesterday? Well, actually I was, but --

ADAM
-- I don't know where it is.

WHUMP! Vincent gut punches Adam. He doubles over. Marshall and Wiley pull him up. Adam glares at Vincent, then looks to Drucker.

ADAM (CONT'D)
You got a hearing problem? I told you. I don't know where it is. I gave it to my twin. I told him to take it and Natalie and Clara and to keep them safe, to hide them real good and not tell me where. So if you kill me, you're not gonna find it in my memory.

223 CONTINUED: (2) 223

WHAM! Vincent pile-drives his fist into Adam's chest. Cracks a rib. Maybe two. Adam coughs blood...

ADAM (CONT'D)
If you don't believe me, kill me.

Drucker considers that.

DRUCKER
All right. So maybe you don't know where my syncording is. But I'm certain you can figure it out.

WHUMP! Vincent knees Adam in the groin. Adam drops to the floor, reeling. Marshall and Wiley pull him up.

DRUCKER (CONT'D)
You see, even if you don't know where it is, you think just like he does. Ergo, I need you to ask yourself a very important question, if you had my syncording, where would you go?

Adam thinks hard.

ADAM
Planet Disney?

DRUCKER
I'm glad you find this amusing, because we can do this all night.

Drucker nods to Vincent, who pulls out his hunting knife. Flashes it before Adam's face.

DRUCKER (CONT'D)
We can torture you. Even kill you. Bring you back. And torture you some more. Until you tell me what I want to know.

Adam spits blood.

ADAM
I'd sooner the clone take my place and know you're burning in hell than ever let you get close to my family.

DRUCKER
(laughs)
Your family? You do realize that you're the clone, don't you?

(CONTINUED)

223 CONTINUED: (3) 223

Adam studies Drucker, confused.

DRUCKER (CONT'D)
You mean Graham didn't tell you? That's so like him. Not that it's a bad thing, mind you. After all, I am a clone myself.

ADAM
You're lying.

Drucker smiles at him, smug.

DRUCKER
Am I? Ask yourself, do you remember anything after being scanned by my bodyguard? Do you actually remember changing places with your friend?

That stops Adam. He searches his memory. We can tell by his expression that he doesn't remember...

DRUCKER (CONT'D)
The RePet salesman said it was odd that you came in to his store...twice. Asked the same questions...twice.

ON Adam as we...

FLASH CUT TO:

224 MEMORY HIT. WOODLAND MALL REPET STORE. 224

Adam is watching the RePet infomercial on a television.

REPET SPOKESMAN (V.O.)
...It's as simple as that. Here are some before-and-after cases. Can you tell the difference?

SALESMAN (O.S.)
You're back.

Adam turns and finds the salesman.

ADAM
Excuse me?

SALESMAN
Still having trouble making up your mind?

Adam regards the salesman, confused, like "do I know you?"

(CONTINUED)

224 CONTINUED: 224

ADAM
Yeah, I guess.

SALESMAN
Like I said, take your time.

ADAM
I will.

The salesman leaves Adam alone, and Adam shakes it off. Adam then turns back to the infomercial...

FLASH CUT BACK:

225 REAL TIME. SIXTH DAY SYNCORDING LAB. 225

Adam's mind is reeling. He thinks hard, tries to remember.

DRUCKER
What about dreams? Having any about drowning lately? Memories of your accelerated growth in the embryonic tank.

ADAM
That's impossible.

Adam rubs his head. IT'S POUNDING NOW.

DRUCKER
I'll bet you've been having some pretty nasty headaches. Unfortunate side-effect of the brain download. I've been having them myself. Perhaps a little too much information at once. You'll be happy to know they eventually go away.

ADAM
It's an old war injury. I've had headaches for years.

DRUCKER
Oh right. I heard about that. I believe you should have a scar, correct? Where the bullet hit you?

Adam stares at Drucker.

DRUCKER (CONT'D)
Graham missed that one. Base of your hairline. A little tough to find.

(CONTINUED)

225 CONTINUED: 225

Adam finally reaches up to the back of his head, almost not wanting to know...

226 CLOSE ON ADAM'S HEAD 226

Adam feels for the scar...BUT THERE IS NONE. We see the base of his hairline. THERE IS NO SCAR.

227 BACK TO SCENE 227

DRUCKER
It was a rush order. You understand.

ON Adam as the memories come flooding back...

FLASH CUT TO:

228 **MURKY WATER.** 228

Adam's submerged...floating, drifting. Soft light shines down through the surface from somewhere above. It looks like sunlight. A beat, then the light comes into focus...

It's fluorescent ceiling lights.

229 A LASER passes over Adam's eye. Everything goes white... 229

230 WOODLAND MALL. REPET STORE. 230

Adam watches Rascal jump into the little girl's arms. The infomercial is manipulative, but it gets to him. He's unsure, conflicted. Adam looks toward the exit.

231 ACROSS THE PROMENADE is a TOY STORE. The store window **displays several life-size Barbie-like robot dolls.** The ad reads, "SIM-PAL. THE BEST FRIEND MONEY CAN BUY!" 231

232 WOODLAND MALL. TOY STORE. 232

A STORE CLERK hands Adam a SIM-PAL with DARK BROWN HAIR.

STORE CLERK
They always want more than one, don't they?

Adam's not listening. He notices a clock with surprise.

ADAM
Is that the right time?

233 WOODLAND MALL. PAY PHONE. 233

Adam stands in a phone booth, talking on the phone.

(CONTINUED)

233 CONTINUED: 233

ADAM
Hank, I hope you get this message. I'm running late. I'm not gonna make the bar. I'll see you at my house. Don't worry, I'll act surprised.

234 THE GIBSON HOME. NIGHT. 234

Horrified, Adam watches through the front window as Natalie, Clara, and all of Adam's FRIENDS and NEIGHBORS stand around a birthday cake, singing "Happy Birthday" to Adam's clone. Clara hugs a SIM-PAL with LIGHT BROWN HAIR.

ADAM drops the DARK-HAIRED SIM-PAL...

FLASH CUT BACK:

235 REAL TIME. SIXTH DAY SYNCORDING LAB. 235

ON ADAM. Reality sets in hard. He knows it's true...ADAM IS THE CLONE AFTER ALL.

TALIA regards Adam, knowingly.

TALIA
Kinda takes the fun outta being alive, doesn't it?

DRUCKER
(to Adam)
So you see? "Your family" isn't really your family. They're just an illusion. There's no need to protect them anymore. You've got to think about yourself. If Adam Gibson gets that syncording to the authorities, we will all be destroyed. But if you figure out where they are, I can help you. I'll get you out of the country with enough money to live like a king.

Adam's mind is numb. His world has just ended.

DRUCKER (CONT'D)
So, what's it going to be? Endless torture until you tell us, or retirement in Costa Brazil with money to burn?

Adam doesn't react, dead inside.

(CONTINUED)

235 CONTINUED: 235

DRUCKER (CONT'D)
You'll see the up side eventually. With cloning, there will be no barriers to living anymore. You can live fast, die young, and do it all over again. And again. And again.

Drucker goes to a humidifier and pulls out a BOX OF CIGARS.

DRUCKER (CONT'D)
My own private stash. I'll give you a box as a parting gift...if you cooperate. So, what's it gonna be?

Adam glares at Drucker.

ADAM
I'll take door number three.

Drucker studies Adam, grim-faced.

DRUCKER
I'm sorry you feel that way.

Drucker looks to Vincent who brings his knife to Adam's face. Adam braces himself...

Just then, Drucker's assistant pokes her head into the office.

ASSISTANT
Excuse me, Mr. Drucker. A man just landed on the east tower helipad. Claims he's Adam Gibson.

Adam struggles to stay composed. Talk about being mad at yourself. Drucker smiles, smug.

DRUCKER
Tell him someone will be right up.

The assistant nods, then exits. Drucker turns to Adam.

DRUCKER (CONT'D)
One good thing about you is you're never where you're supposed to be.

Drucker turns to Marshall.

DRUCKER (CONT'D)
Go find out where my syncording is. Then, get the Gibsons and kill them all.

(CONTINUED)

235 CONTINUED: (2) 235

Marshall exits with Vincent. Adam tries to get away, but Wiley and Talia grab him, shove guns into his ribs.

236 INT. REPLACEMENT, CONNECTING WALKWAY - NIGHT 236

Marshall moves quickly down the walkway with Vincent, readying their weapons.

MARSHALL
Shoot first. Ask questions later.

237 INT. WEST TOWER, PENTHOUSE OFFICE - NIGHT 237

Drucker turns to Talia and Wiley.

DRUCKER
Destroy him. I have to get back to my guests.

Drucker exits, leaving Adam with Wiley and Talia. TALIA raises her gun to Adam's head...

WILEY
Wait, wait, wait. He's not getting off that easy.

Before Talia can protest, WHAM! WILEY hammers Adam hard in the face with his fist. Adam staggers back.

WILEY (CONT'D)
That's for setting me on fire.

TALIA keeps her gun on Adam who falls to his knees.

WILEY (CONT'D)
Hurts, doesn't it?

TALIA
Come on, Wiley. Don't be a macho dumbshit --

WILEY
-- Forget it. He killed me three times. We only get to do him once. I say we make the best of it.

Wiley chops Adam in the kidneys. WHAP!

WILEY (CONT'D)
That's for melting me...

238 EXT. REPLACEMENT, EAST TOWER ROOF HELIPAD - NIGHT 238

Marshall and Vincent BURST out of the roof access door, but NO ONE'S HERE. No whispercraft either.

VINCENT
Over there!

Vincent points across the way. Marshall looks.

239 FROM THEIR POV 239

We see the Replacement whispercraft landing on the opposite tower with the Real Adam inside piloting. *(Note: Up till now, we've known him as THE CLONE, but this one's the real deal, so now we'll start calling him "REAL ADAM.")*

240 BACK TO SCENE 240

Marshall and Vincent open fire across the sky...

241 EXT. REPLACEMENT, WEST TOWER ROOF HELIPAD - NIGHT 241

The Real Adam crouch-runs across the roof as tracer bolts spark off the metal railing behind him.

He reaches...THE ROOF ACCESS DOOR. It's locked. Key-card entry only. He uses the gun Adam gave him. FOOOSH! Incinerates the control panel. The door pops open.

242 EXT. REPLACEMENT, EAST TOWER ROOF HELIPAD - NIGHT 242

Marshall and Vincent watch the Real Adam disappear inside the door. They hurry to their roof access door.

243 INT. WEST TOWER, CORRIDOR - NIGHT 243

The Real Adam enters from the stairwell. Ducks back in when Drucker's assistant passes by, talking on a phone headset.

ASSISTANT
I'm asking Drucker for a raise.
Nobody works as hard as I do...

The assistant enters the bathroom.

244 INT. WEST TOWER, EXECUTIVE RESTROOM - NIGHT 244

The assistant continues to talk on the headset as he steps up to the urinal and takes a leak.

(CONTINUED)

244 CONTINUED: 244

ASSISTANT
Between all the ass-kissing and payola, I average a felony a day.

Suddenly, a GUN is pressed to the back of the assistant's head. He freezes.

ASSISTANT (CONT'D)
I'll call you later, mom.

He clicks off his phone.

REAL ADAM
Where's Drucker?

245 INT. WEST TOWER, PENTHOUSE RECEPTION AREA - NIGHT 245

Drucker enters to find Graham here waiting.

DRUCKER
Graham. Good. You're here. Where's your lovely wife?

GRAHAM
She's dead.

DRUCKER
So?

GRAHAM
You had terminal congenital flaws encoded into her and Johnny.

DRUCKER
(shrugs)
It's an old American tradition. Like building obsolescence into cars or spiking cigarettes with extra nicotine. Gotta make 'em come back for more...sooner.

Graham shakes his head in disbelief.

GRAHAM
You're sick.

DRUCKER
No, I'm smart. Johnny forced me to sign an expensive lifetime contract. I just gave myself some renegotiation leverage. As for your wife, consider it your work incentive.

(CONTINUED)

245 CONTINUED: 245

GRAHAM
They're human beings.

DRUCKER
You gave the clone my syncording, didn't you?

GRAHAM
I quit.

DRUCKER
You can't. I own you, remember? All your research. Your patents. I funded you when you were just a fringe radical who couldn't get a grant.

GRAHAM
I'm not doing it anymore. And neither are you.

Graham holds up a handful of CRUSHED AND BROKEN BACK-UP SYNCORD CASSETTES.

Drucker regards them, confused.

GRAHAM (CONT'D)
Your various syncordings.

Graham drops the pieces to the floor.

GRAHAM (CONT'D)
I've erased you from the system.

Drucker now realizes that Graham has a GUN aimed at him.

GRAHAM (CONT'D)
You die now, and there's no bringing you back. Except maybe as a baby.

DRUCKER
You can't kill me. You'd have to shoot me in the head.

Drucker takes a step toward Graham. Graham wrestles his nature. Drucker takes another step.

DRUCKER (CONT'D)
You're incapable of it.

Drucker reaches out for the gun, then...FOOOSH! Shock registers on Drucker's face as Graham shoots.

(CONTINUED)

245 CONTINUED: (2) 245

Drucker ducks, and the blast grazes his arm. Drucker grips his scorched arm in agony.

Graham takes another step toward Drucker who now looks at Graham, scared of him for the first time.

GRAHAM
Not so brave anymore, are you? Without your safety net, you're just a big coward.

Drucker tries to back away, but there's no where to go.

GRAHAM (CONT'D)
How's it feel...to be human?

Graham squeezes the trigger...FOOOSH! FOOOSH!

Graham is riddled with gunfire by...

MARSHALL who has entered the reception area.

GRAHAM collapses...dead.

MARSHALL
Adam Gibson's in the west tower.

DRUCKER
Get that syncording!

246 INT. SIXTH DAY SYNCORDING LAB - NIGHT 246

Wiley KICKS Adam in the head.

ADAM flies backwards, crashes through the glass scanning station wall.

Adam tumbles over a gurney. Everything goes flying.

On the floor, among the litter...a SCALPEL. Adam palms it.

Wiley steps over the broken glass and hovers over Adam who's beaten and bloody.

WILEY
Nothin' like getting the shit kicked outta ya to remind you you're alive.

Talia watches amused as Adam struggles to his feet. Adam glares at Wiley.

(CONTINUED)

246 CONTINUED: 246

ADAM
You're some kind of asshole. What happened to "zero defects"? I mean, somebody should be getting their money back, right?

Talia smirks. Wiley takes it personally. Goes to punch Adam again but...

Lightening fast, in goes the scalpel...deep.

Wiley gurgles blood. Looks down. The scalpel protrudes from his heart. His eyes roll back.

WILEY
Not again...

Adam throws Wiley's dead body at Talia...sends her sprawling.

Adam grabs Wiley's gun...makes a run for it.

Pinned, Talia chases Adam with gunfire...but Adam slips through an adjoining lab door.

TALIA
Wiley, you idiot.

Talia throws Wiley's body aside, then sets out after Adam.

247 INT. SIXTH DAY DRONING LAB - DAY 247

Adam enters but stops dead, horrified by what he sees...

The Sixth Day Droning Laboratory. Like the pet droning lab in the east tower, only this one's growing HUMANS.

Massive alloyglass EMBRYONIC TANKS grow dozens of HUMAN BLANKS. The hairless, colorless, androgynous bodies float in the ghoulish liquid, hanging by synthetic umbilicals attached to a ceiling control grid.

Metal stairs and scaffolding lead to suspended catwalks which line the tops of the tanks and allow access to the ceiling control grids.

Adam stares at the tanks. The awful truth is here. A noise behind him brings him back to attention. He ducks between a row of blank tanks.

ON TALIA

As she enters the lab. Alert, tense. Her eyes scanning.

(CONTINUED)

247 CONTINUED: 247

The lab door suddenly WHOOSHES open. Talia almost shoots... but it's just Marshall.

TALIA
The clone got away. He's in here.

ON ADAM

As he crawls between murky tanks. Burbling noise, eerie light. In a tank, the blanks look as if they're sleeping peacefully in suspended animation. Very spooky...

Adam creeps up the scaffolding. Hugs the tank. One blank floats near Adam's face.

Without warning, the blank's soulless EYES POP OPEN in an unconscious reflex. Boo!

Startled, Adam slips. Makes a noise.

ON TALIA AND MARSHALL

They spot Adam, whip their guns to him, and spit gunfire after him as he clamors up to...

THE CATWALK

Tracers spark off the metallic structure.

Adam wheels, returns fire at the duo on the opposite side of the tank. FOOOSH! FOOOSH! But he's cornered. He looks around. Looks down. Realizes...

FOOOSH! FOOOSH! FOOOSH! Adam shoots the alloyglass wall above Talia and Marshall.

THE TANK CRACKS. Then, SHATTERS!

All hell breaks loose as BLANK BODIES and fluid GUSH out and sweep Talia and Marshall off their feet in a horrific torrent.

Slimy, embryo-skinned BLANKS sprawl on top of them.

MARSHALL
Get 'em off me! Get 'em off me!

Talia pushes the squirming, mindless blanks off Marshall and yanks him to his feet.

MARSHALL (CONT'D)
Damn freak show around here. I was better off in the drug business.

(CONTINUED)

247 CONTINUED: (2) 247

Talia looks up. Adam's disappeared.

TALIA
Come on.

TALIA

Talia stalks between the tanks, gun held in both hands, ready, listening...

ON THE CATWALK

Marshall moves dripping through the maze of tanks and twisting umbilicals. Then, FOOOSH!

ADAM hangs under the catwalk. Shoots Marshall through the grid. Takes out Marshall's kneecap.

MARSHALL SCREAMS! Returns fire, loses his balance, and stumbles off the catwalk...

As he falls, Marshall's neck catches a rubber UMBILICAL CORD. His free-fall is halted abruptly as the umbilical pulls taught. CRACK! His neck snaps. His feet dangle, lifeless.

Adam pulls himself up onto the catwalk, then...FOOOSH! FOOOSH! FOOOSH!

TALIA shoots from below.

ADAM hits the deck, tries to return fire...CLICK! Nothing. Wiley's gun is empty. Adam hugs the metallic catwalk which partially shields him.

TALIA expertly shoots out a catwalk support strut. First one. FOOOSH! Then, another. FOOOSH! The catwalk CREAKS...

ADAM grabs hold as FOOOSH! The final strut is incinerated. The catwalk gives way...sending Adam and the catwalk crashing hard to the floor.

Adam lies on the floor, injured, stunned. He hears Talia SLOSHING through the spilled acceleration fluid as she approaches.

Adam notices the fluid ends near his hand. He raises his gun and SLAMS the butt down hard on the floor. Nothing.

ADAM
Come on. Spark.

WHAM! He slams the gun down again. Nothing.

(CONTINUED)

247 CONTINUED: (3) 247

Now, Adam looks up. Talia stands over him, smiles smug.

TALIA
Nice try, asshole.

She raises her gun. Squeezes the trigger. Adam flinches. This is it...FOOOSH!

Confusion registers on Talia's face. She looks down. There's a smoldering hole in her chest. She collapses. Dead.

We WIDEN to reveal the REAL ADAM standing behind her with the smoking gun. He goes to Adam and helps him up.

ADAM
What're you doing here?

REAL ADAM
I saw them take you in the parking lot. I couldn't let you die. You saved my family.

They regard each other for a moment, mutual respect.

ADAM
Let's get outta here.

Adam scoops up Talia's gun, and they exit.

248 INT. WEST TOWER, CORRIDOR - NIGHT 248

The two Adams race down this long hallway.

REAL ADAM
The whispercraft's on the roof.

The Real Adam rounds a corner and runs right into...

VINCENT who reacts, firing...FOOOSH! FOOOSH!

The Real Adam grabs Adam, and they dive through some double doors...

249 INT. WEST TOWER, PENTHOUSE RECEPTION AREA - NIGHT 249

The two Adams tumble into the waiting area just as...BOOM! The doors EXPLODE behind them.

Vincent steps into the room.

The Adams scrabble and take cover behind the reception desk.

(CONTINUED)

249 CONTINUED: 249

Just then, our heavy-set SENATOR BRADSON exits the conference room with the honorable JUDGE NGUYEN. Senator Bradson sees Vincent. His mouth falls open.

JUDGE NGUYEN
What's the matter, Bradson? You look like you've seen a ghost.

SENATOR BRADSON
(re: Vincent)
That face, I know that face. He was The Dipper! He was on Death Row when I was Governor of Canada. I fried that boy!

Vincent sees Senator Bradson, recognizes him, turns to shoot him when...FOOOSH!

Adam takes him out. Vincent drops, dead.

Senator Bradson faints. Judge Nguyen sees the two Adams emerge from behind the desk.

JUDGE NGUYEN
What the hell...?

REAL ADAM/ADAM
(simultaneously)
Call the police!

250 INT. WEST TOWER, STAIRWELL - NIGHT 250

The two Adams hurry up the roof access stairs. Adam struggles, badly beaten. Adam slows, grimacing in pain.

ADAM
Go ahead. Get the whispercraft fired up. I'm right behind you.

The Real Adam considers that. Then goes ahead. Looks back. Sees Adam limping behind him.

REAL ADAM
Hurry up!

251 EXT. REPLACEMENT, WEST TOWER ROOF HELIPAD - NIGHT 251

The Real Adam emerges from the roof access door and races to the whispercraft.

He slides open the bay door, climbs inside.

252 INT. WHISPERCRAFT - NIGHT 252

The Real Adam works the instrumentation. The rotor spits to life. Suddenly, DRUCKER appears behind him with a gun.

DRUCKER
Where's my syncording?

Before the Real Adam can think, DRUCKER SHOOTS...

On reflex, the Real Adam grabs his hand just as Drucker pulls the trigger. FOOOSH!

The gunfire shatters the whispercraft windshield.

253 EXT. REPLACEMENT, WEST TOWER ROOF HELIPAD - NIGHT 253

Adam pushes out the roof access door to find the whispercraft already lifting off. Adam hurries to it, buffeted by the powerful wind generated by the whirling rotor.

254 INSIDE THE WHISPERCRAFT 254

The Real Adam grabs Drucker's arm and FLIPS him over his shoulder, sending Drucker CRASHING into the instrument panel. The turbine REVS. The whispercraft tips and LURCHES forward.

255 ON THE ROOF 255

ADAM dives and rolls out of the way as the whispercraft swoops over him. Adam scrambles to his feet and chases the craft.

The whispercraft's skids SKIP across the rooftop tarmac. The roof's edge is just a few feet ahead...

256 INSIDE THE CHOPPER 256

The Real Adam falls backwards as the craft flies forward. Drucker raises his gun. He has a clear shot of him.

THE REAL ADAM struggles to stand.

257 ON THE ROOF 257

The whispercraft soars fast, just inches off the ground. The whispercraft's SKID CRASHES into the roof edge RAILING. The skid CATCHES AND HOLDS.

The whispercraft SLEWS violently as the chopper topples sideways off the tower. Its rotor whirls perpendicular to the tower, turbine burning.

258 INSIDE THE WHISPERCRAFT 258

Drucker and the Real Adam are thrown sideways and grab for dear life as they both SLIP FAST TOWARD the open bay door.

The REAL ADAM grabs a safety restraint as he TUMBLES out!

DRUCKER pulls himself up and safely braces himself behind the pilot's seat. He looks to the bay door.

The REAL ADAM dangles over the steep drop, one hand clinging painfully to the safety restraint.

DRUCKER holds onto the pilot's seat, then strains to lean down toward him.

The REAL ADAM studies Drucker. Is he going to help?

DRUCKER reaches into his pocket, pulls out his pin-laser peripheral, and quickly SCANS the Real Adam's eye.

The REAL ADAM struggles to maintain his grip.

DRUCKER then pulls out his GUN, points it at the Real Adam.

DRUCKER
Thanks for the memories.

ADAM (O.S.)
You shoot, I shoot.

DRUCKER looks up and sees...

ADAM. Leaning over from the roof. His gun on Drucker.

DRUCKER
You don't want to do that.

ADAM
Believe me. I do.

DRUCKER
Think about it. This is your chance. We kill Adam Gibson, you let me go, and you can take his place.

That stops Adam.

DRUCKER (CONT'D)
We can blame the whole mess on terrorists. You can have your life. Your family. No one will ever know.

(CONTINUED)

258 CONTINUED: 258

Adam looks to the REAL ADAM. His hand is SLIPPING. He can't hold on much longer.

DRUCKER (CONT'D)
It's what you wanted, isn't it? Be smart. You're never gonna get it any other way.

Adam thinks hard, mind ticking. Finally, FOOOSH!

SHOCK and HORROR fill DRUCKER'S face as ADAM SHOOTS HIM IN THE HEAD! The force of the blast knocks Drucker backwards. He loses muscular control and...FALLS out of the whispercraft.

259 LONG SHOT OF DRUCKER 259

As he plummets from the high-rise, sailing down in a slow-motion drop to hell.

260 BACK TO SCENE 260

ADAM grabs the REAL ADAM'S wrist. He uses his free arm to grab the roof railing, then strains to pull him up.

Finally, unable to take the weight of the whispercraft, the SKID GIVES. SCREECH!

The whispercraft FALLS FOOT BY FOOT as the SKID slowly tears away from the hull RIVET BY RIVET...

The craft SHAKES violently, but ADAM HOLDS ONTO THE REAL ADAM and the RAILING tight.

Finally, the craft slips away entirely and drops like a rock.

The two Adams pull themselves up and over the roof's ledge, then fall onto their backs, exhausted. A beat, then...

ADAM
So, where'd you hide the syncording?

REAL ADAM
I took it to the police.

Adam considers that, surprised.

ADAM
That's not what I would've done.

REAL ADAM
You're not me.

260 CONTINUED: 260

Adam smiles to himself.

ADAM
Yeah. I guess I'm not.

DISSOLVE TO:

261 INT. GIBSON HOME, LIVING ROOM - DAY 261

Oliver the RePet and Sadie the Repet sniff each other warily. In the background, we hear the news on the television.

NEWSCASTER (T.V.)
Death, destruction, deceit. The multinational Replacement Corporation headed by Michael Drucker came crashing to Earth today when sources revealed the 45-year-old bio-tech mogul had been assassinated while on a ski trip. Rumor has it that an illegal clone of Drucker continued to do business for more than 24 hours before authorities were alerted...

Oliver allows Sadie to lick his face.

CLARA (O.S.)
Can we keep her, really?

We WIDEN to reveal ADAM wearing a BLUE SHIRT with Natalie and Clara watching the animals.

ADAM
Of course.

Clara gives Adam a big hug. He savors it. Clara then runs off to play with the animals.

NATALIE
You don't like cats.

ADAM
(shrugs)
Hank loved that cat.

NATALIE
You're sweet.

She pecks him on the cheek. Then checks her watch.

NATALIE (CONT'D)
You're also late.

(CONTINUED)

261 CONTINUED: 261

She turns to go, but Adam grabs her suddenly and kisses her hard. A long kiss. They finally break.

NATALIE (CONT'D)
Whoa. What was that all about?

ADAM
Just noticed how pretty you are.

Natalie smiles, almost embarrassed.

NATALIE
Go to work.

CUT TO:

262 INT. AIRPORT - DAY 262

TRAVELERS move this way and that, their luggage heeling behind them on robotic carts. A LITTLE GIRL tugs on her MOTHER's arm, pointing --

LITTLE GIRL
Look mama, twins!

We PAN to see the two Adams through the crowd.

ADAMS - CLOSER

The Adam in the blue shirt is receiving a plane ticket from the Adam in a white shirt.

ADAM IN WHITE
You kissed Natalie? And she couldn't tell it wasn't me?

ADAM IN BLUE
She seemed to like it.

ADAM IN WHITE
I'm glad you're going to Costa Brazil.

We now realize that the Adam in blue is the clone Adam.

CLONE ADAM
Thanks for letting me say "good-bye."

The real Adam nods solemnly, then...

REAL ADAM
Listen. I figured if I were you... well, here...

(CONTINUED)

262 CONTINUED: 262

The real Adam takes a PHOTO out his wallet and hands it to the clone Adam. The clone Adam regards it.

263 CLOSE ON THE PHOTO 263

It's the snapshot of the GIBSON FAMILY on the tropical beach. All happy smiles.

264 BACK TO SCENE 264

The clone Adam hands the photo back.

CLONE ADAM
That's yours.

The real Adam looks at him, surprised.

CLONE ADAM (CONT'D)
Time to make my own memories.

The clone Adam starts down the long airport corridor leading to the gates. The clone Adam then remembers something, stops, and turns...

CLONE ADAM (CONT'D)
Oh yeah. Here --

The clone tosses the real Adam his Pez aspirin dispenser.

CLONE ADAM (CONT'D)
My headaches are gone.

The real Adam catches the dispenser and smiles.

The clone Adam turns and heads to his gate, joining hundreds of other TRAVELERS, and eventually getting lost in the crowd as we...

FADE OUT:

THE END.